Observe the world beyond your own!

# A.R.G. Digest

The first magazine dedicated to Alternate Reality Games!

sep/October 2023 issue

Halloween edition

See what's up with High Five friends & Relived Eternally

CUT DEEP INTO THE HORROR GENRE WITH SYCOPSILICO!

Learn how ARG Archivists are vital to the genre's future!

What's Inside?

I can't sleep

'The Paranormal Paranoids'

Rhee's Rapture

Come on in! What's beneath your skin could make you a star.

&

SYCOPSILICO

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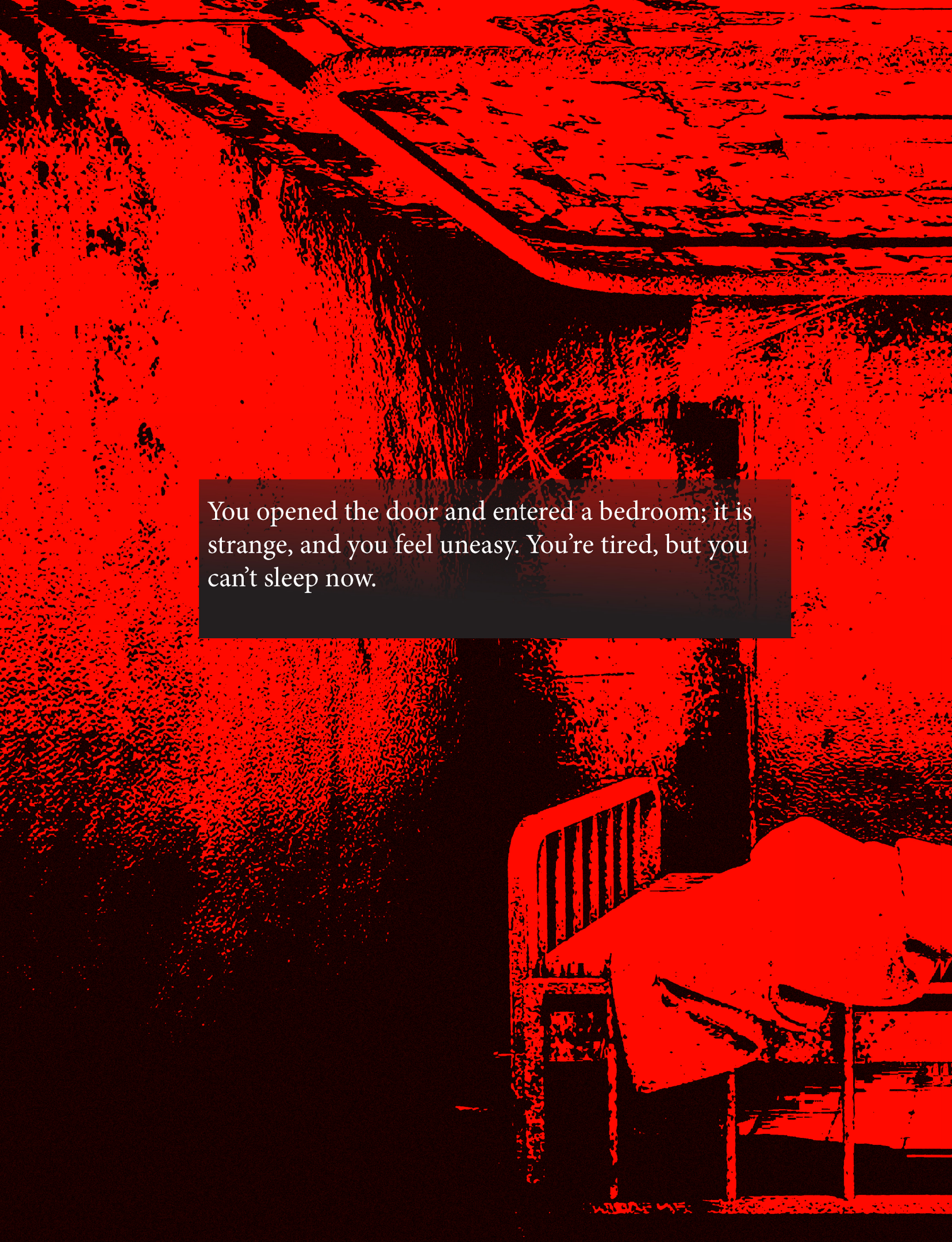
# What is an ARG?

So, what is an ARG and how does it differ from other web series? ARG stands for alternate reality game, and it is played rather than simply being watched. That isn't to say that one doesn't watch an ARG, but they don't always have to. The experience comes from the interaction with the characters and world, as pieces of that world can be touched, influenced and altered. The story follows along with the interaction, in a fourth-wall breaking gesture. This can come in the form of character interaction, puzzles (hidden or in plain sight) or other games that affect the story they are set in.

Unfiction is similar in nature, but follows a clear-cut narrative. One can enter this world, but their influence is very limited, in relation to the main plot. One may even have characters within this world, but they must be tied in with the predetermined storyline.

Both of these game-like story genres are an unique form of art that allow those experiencing the stories to become immersed in their worlds. They become a part of them, and make real connections to the characters and places. It is an intense art experience, unlike so many others. Most importantly, at their core, they are deep, heartfelt stories used to express what we have so much trouble expressing in our normal lives. Stories were born along with our thoughts at the dawn of man, following each and every step we took. They were our first love, and our first obsession. No matter one's age, class or ethnicity... It is the one great, unifying factor: Storytelling. No matter how broken our hearts may be, no matter how much we may have to endure in life, stories will always be there for us in a way that nothing else can be. They will dance with our hearts, and intertwine with our spirits, healing us when nothing else could ever hope to. Writings, plays, sculptures, paintings, videos, films—or whichever form they may take—these stories are more than a passion. They are humanity in the purest form. This is why I dedicate every available moment to these stories. My obsession extends beyond myself, beyond my cares, needs or reasoning. They are true freedom, they are unity, they are expression and they are the soul. The stories I share and tell are more of myself than this mortal shell could ever hope to be.


You opened the door and entered a bedroom; it is strange, and you feel uneasy. You're tired, but you can't sleep now.

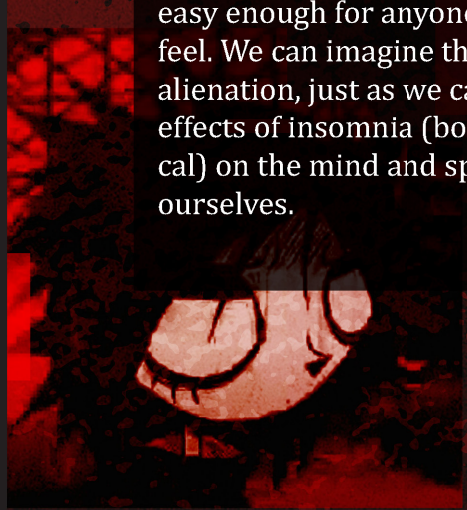
Keep going!

# I can't Sleep

There is a certain horror to human existence that, when divided into subcategories, can take on certain traits that are either specific to that subcategory or are experienced by them in unique ways. The horror of being a woman and the trials and dangers that entails has been a rich vein of treasure for those whose stories explore it. Fear of assault, sexual or otherwise. Walking home alone after a tryst, with the "walk of shame" through a dark and dangerous world. The specific body horror of basic biological function. The invasive nature of the sexual act itself. The depersonalization, the dehumanization and devaluing effects of sexism and misogyny in society.

**"The horror of being a woman and the trials and dangers that entails"**

And the savageness of existing as an animal being in a world that remains red in tooth and claw still, despite all our efforts to civilize ourselves.
It can be difficult to fully wrap one's head around these things if one has not experienced the world as a woman. But as a person, a human being, there is a sympathy and relation that is easy enough for anyone with a heart and soul to feel. We can imagine the fear, the loneliness and alienation, just as we can somewhat imagine the effects of insomnia (both literal and metaphorical) on the mind and spirit, even if we sleep fine ourselves.



I can't sleep, the YouTube channel and series featuring mostly black and white (and usually silent) animation, with a generous pouring of blood red splotched on the screen from time to time, seems to be somewhat gender specific in a number of its themes. But larger than that is an ambiance of a universal human experience in the modern world drenched in exhaustion, solitude, dread and a bit of gallows humor to help cope. This is not to say there is no beauty in the world of I can't sleep. Far from it. Starting with the artwork itself, it grabs the eye and imagination right out of the gate. (Here at ARG Digest Austeria said to me the character design and animation reminded her of Invader Zim, which in my opinion both nails it and is high praise.) Highly stylized, yet calling it "simple" or "minimalistic" feel insulting to the work. It's far from simple, in technique or meaning. Take the first upload to the channel "the monster under my bed."
An establishing shot of the character's home, first outside then inside their bedroom. The clock on the wall reads 3:07, presumably AM, as it is dark both outside and inside the room. Our character lies in bed, staring at the ceiling, of course stricken by insomnia. She looks over at her phone resting on the bedside table. A reverse angle gives a bit of a forced perspective effect, and suddenly the phone seems much further away, out of reach even. She reaches out for it, and suddenly her body stiffens and her eyes widen. Even with no sound, by the animation and title alone we know something has attacked her from beneath.

We cut away to a wider shot that shows her whole body, lying in bed. What has up until this point been entirely black and white now shows a blooming circle of red forming beneath her torso as the mattress soaks in blood. For a tantalizing couple of seconds at the very end, we see a pair of hands emerge from under the bed and grab onto its side. And the entire thirty-three second animation, like the vast majority of videos on the channel, is completely silent.

Although there are no major questions as to what transpired in a general sense (the monster under the bed got her) multiple questions pop up as to the details. Who or what is the monster? Who was she hoping to contact on the phone? Is the monster the insomnia itself, that stifles her ability to socialize and bond with others effectively by means of exhaustion and isolation? Is there no metaphor intended at all and this is a simple "spooky story?" Does it appear scary at all to you, or does it elicit a knowing chuckle as a fellow sufferer of insomnia? Beyond the obvious subjectivity of art and its interpretations, the scene is undeniably evocative and relatable to anyone who has ever had a sleepless night or a fear of monsters, literal or otherwise.

I definitely lean on the "otherwise" in my own reactions and interpretations. Although the channel does have some animated adaptations of creepypastas, most of the original work seems to reach beyond the straightforward while avoiding being enigmatic.

A vital skill when dealing with silent animation with usually little to no dialog.

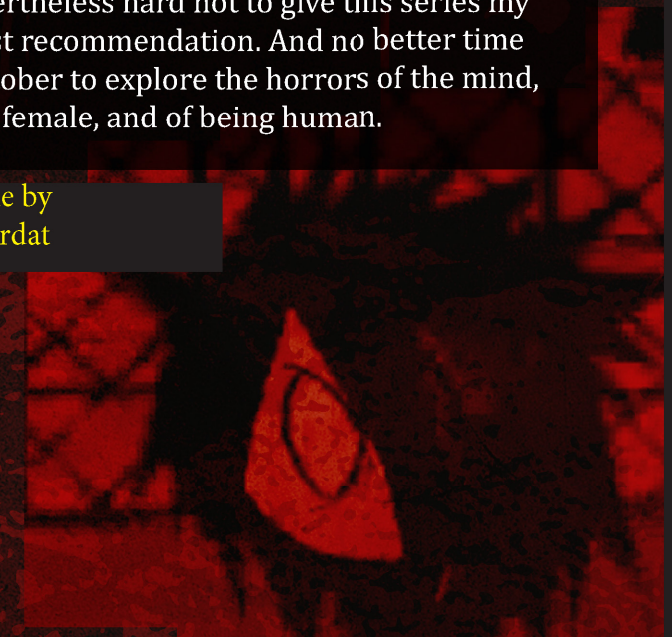
Some of the animations come in multiple parts to tell a longer story, grouped as playlists on the channel. One such mini-saga, "Don't Get Your Hopes Up," plays out a bit like Edge of Tomorrow or a play-through of the old 80s arcade game Dragon's Lair. Replaying the same scenario over and over, our protagonist is brutally killed over and over but escapes the previous method of death and progresses a bit further each time. Midway through, words flash across the screen "NO RESURRECTION WITHOUT CRUCIFIXION."

And after escaping the final death trap scenario, a tentacled menace crushing her body from a grate in the ceiling, we instead see a dangling Celtic cross, suspended upside down and dripping in gore. These Christian themes are echoed in other shorts as well. Her flip phone bears a Celtic cross framed around the camera lens, as seen when riding the subway. She is often depicted as bound and then disemboweled or otherwise dismembered. In a particularly brutal short, "Punishment," she is bound, legs spread. A blade appears underneath her and she pisses herself in fear. She is then impaled from below all the way through until it emerges from her mouth. Themes of death, martyrdom, punishment, and the dangers of giving in to sexuality in a perilous and judgmental world can be found in many of the shorts. It is both harrowing and deeply relatable.

"NO RESURRECTION WITHOUT CRUCIFIXION."

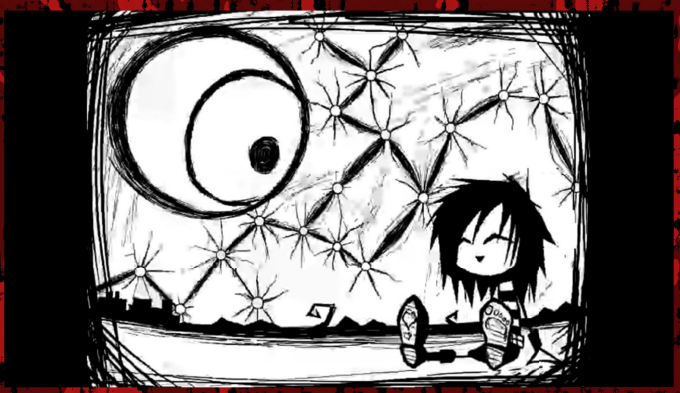
All of this is just scratching the surface. It is truly breathtaking just how effective I can't sleep is at drawing in and enrapturing its audience with its gorgeous art and gripping, emotional scenes. With the caveat of heavy subject matter in mind, it is nevertheless hard not to give this series my strongest recommendation. And no better time than October to explore the horrors of the mind, of being female, and of being human.

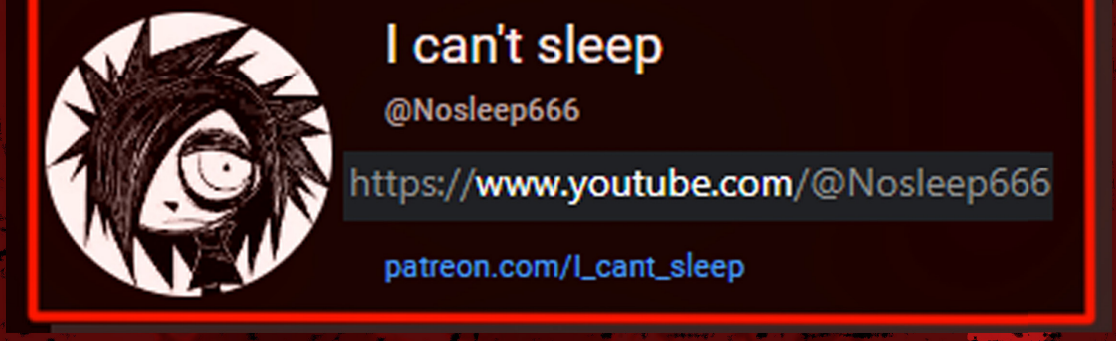
Article by
Lili Ardat

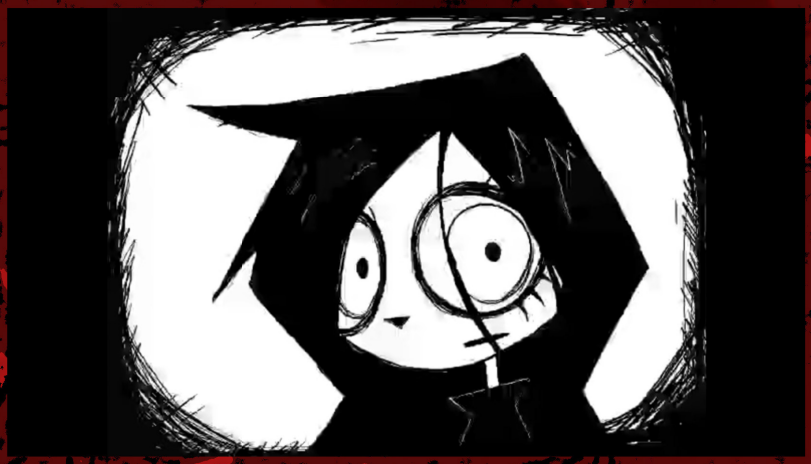


# IMAGES FROM "I CAN'T SLEEP"

Images from series youtube channel




I can't sleep
@Nosleep666
https://www.youtube.com/@Nosleep666
patreon.com/I_cant_sleep



You go to leave the bedroom, but what appears before you is strange.

The hallway seems distorted, and you hear a sound. Is someone watching you, or are you just paranoid?”

# 'The Paranormal Paranoids'

If you follow Unfiction and ARGs, there's a very good chance you've heard of Paranormal Paranoids by now. A smash hit in the scene that has led to a successful Kickstarter campaign raising over 1.3 million dollars to fund a feature film, it has already left its mark and its influence promises to only grow over time. So what is it about this series that managed to draw people in so adeptly? For one, its own influences are worn on its sleeve, and stone-cold classic influences of found footage they are. The acting is extremely well done. The scares and building dread are expertly crafted. And the subtle touches here and there of visual and practical effects look fantastic, bringing the chills and thrills.

Immediately bringing to mind Marble Hornets and The Blair Witch Project, Paranormal Paranoids follows the story of a group of paranormal investigators from a YouTube channel from the mid 2000s who seem to have disappeared without a trace, both in real life and from their internet presence, as all their content has since been removed.

**"The scares and building dread are expertly crafted."**

The found footage is presented by a young woman named Jess via a Twitter account, some in the form of episodes burned to disc from her personal collection and from a mysterious Twitter user who goes by N01R^+. Jess, whose pfp is Dana Scully, says she grew up as a bit of a loner, sticking to episodes of X-Files and YouTube channels like Paranormal Paranoids instead of socializing. Stumbling on a box of her old belongings from her parents' house, she is reminded of her younger days and how much Paranormal Paranoids meant to her back then. She reaches out to the internet in general via a tweet asking if anyone remembers the show and might know why they suddenly disappeared.

It isn't long before N01R^+ appears and starts responding. They have clips from vlogs and what seem like more private home videos of who turns out to be the central character, Riley.

Their messages are somewhat disturbing, and maybe even threatening as they post surveillance footage of the Paranoids' car at a gas station as they fill up, a missing person's poster featuring them, and other cryptic and disturbing words such as "Did you ever wonder why Riley was sick?" and noting that a disturbing drawing that Riley had made "... is in my possession." Whoever N01R^+ is, it's clear they had or have some sort of access to the group, and seem fixated on Riley in particular. The group consists of four members: Peter, Laura, David and Riley. Peter is the enthusiastic, "push forward at all costs" driving force behind the group. Laura comes across as bubbly, often smiling and laughing with the group when not being scared out of their wits. David is the camera man and seems to be quite happy to not be on screen most of the time. And Riley fills the likable and charismatic main host role.

She switches between chipper and playful and serious and reverent, delivering the lines of background history of the haunted locations they visit for the camera. In the vlogs and other personal videos provided by N01R^+ we can see why she might have that more serious tone when addressing the supernatural. Riley has a sensitivity to the paranormal. She says they seem somehow attracted to her. She has dreams, one of which involves a woman with a blackened face that makes Riley feel trapped when being watched by her. And as encounters during their investigations begin to build in intensity, Riley becomes convinced she is endangering the group.

The actress playing Riley does a bang up job of switching between the perky, having a blast doing what she loves mood to the reverent, respectful explorer mood to the flashes of the haunted and frightened Riley that shines through every now and again. All the actors are great. You never feel as if this is a reconstruction or anything is being staged. It's just a group of friends out having fun, then becoming terrified as the supernatural elements become more and more real.

> "You never feel as if this is a reconstruction or anything is being staged."

In the first episode that is presented, they wander into the woods where a woman had hanged herself. Riley notes that the deed was done in a place known for hikers and other locals to walk past, and that the victim must have known this and presumably wanted her body to be seen. Keen eyed watchers might notice during the footage, but in case you miss it, the video is shown back in slow motion where a figure is seen moving in the woods behind them. Long white or bleach blonde hair seems to hang from their head, obscuring the face. The somewhat blurry camcorder footage adds to the obscuring of details, a well-worn but classically effective technique that helps to dial up the creep factor. The next episode features the exploration of an abandoned prison known for violence and suicide among the inmates. They find a fresh tangerine seemingly inexplicable in origin on one of the cots, and Riley feels a chill when entering one corridor, showcased by her breath becoming visible when she asks, "Can you feel that?"

"Feel what?" Peter replies

"Cold."

Whether this effect is digital or they somehow managed to off camera force a jet of cold air across her face I can't tell you, but it's very effective. Especially so as the tape then immediately has a glitch and goes to black right after and we are informed that the tape went blank for several minutes afterwards. Encounters continue to escalate, culminating in a visit to an elementary school where a janitor suffered a gruesome murder, where slamming doors and a direct sighting of a figure with glowing eyes causes them to scream and bolt from the building. At this point Riley is ready to quit, or at least take a break. But in a video supplied by N01R^+ we see Peter convincing Riley to go on one more exploration to somewhere called Shelby Oaks. Jess, who received an email with a link to a video titled "Riley's Last Message" provides a climax to the tale that will leave you eagerly anticipating the upcoming film, Shelby Oaks, currently estimated to be released in February 2024.

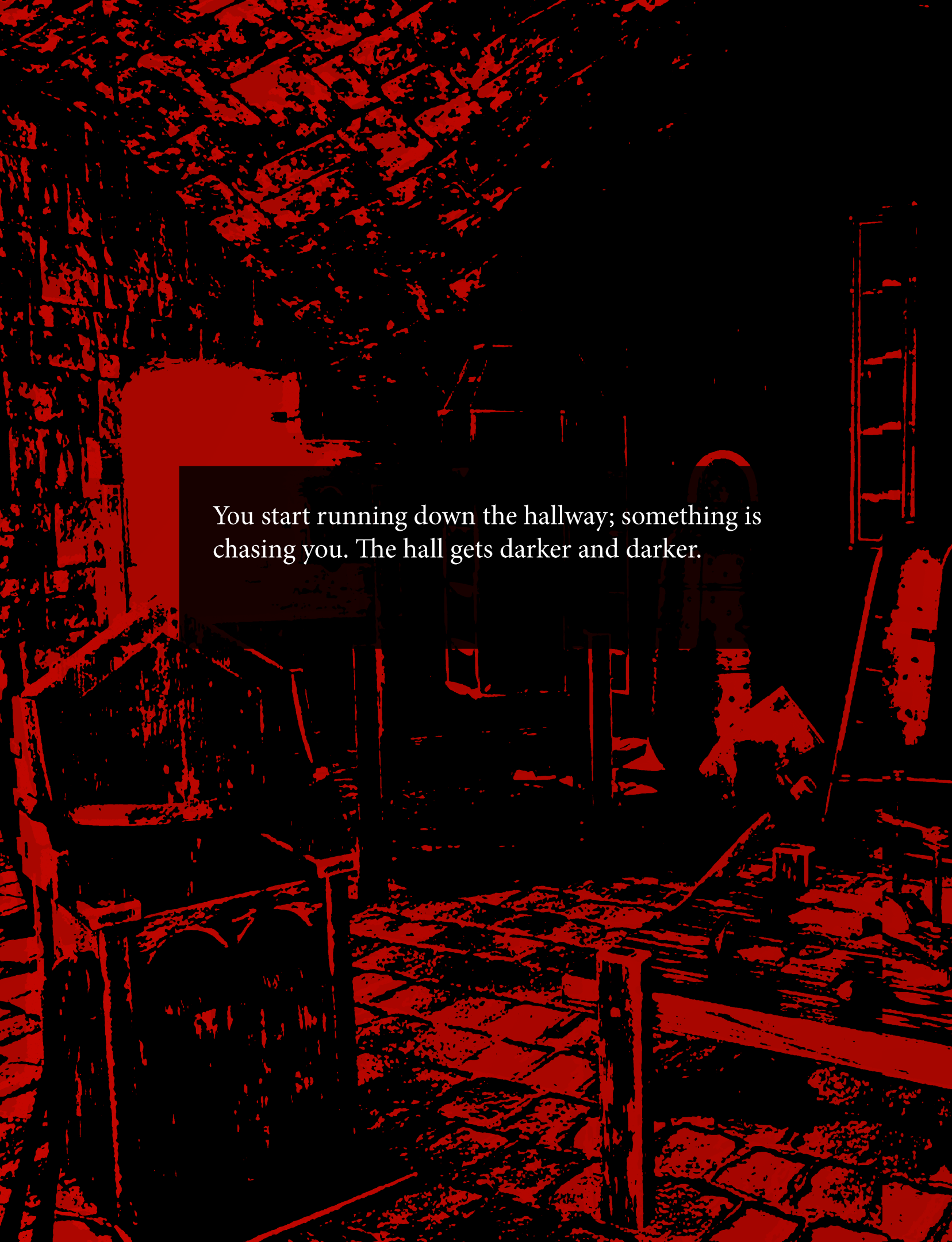
Paranormal Paranoids provides both the roller coaster and escalator horror experiences of growing dread and twists and turns. It's an expertly crafted Unfiction, found footage supernatural thriller that should scratch the itch of anyone looking to explore the unknown with a plucky group of young filmmakers, lost in the woods and doing some urban exploring. So dig right in, and happy haunting.

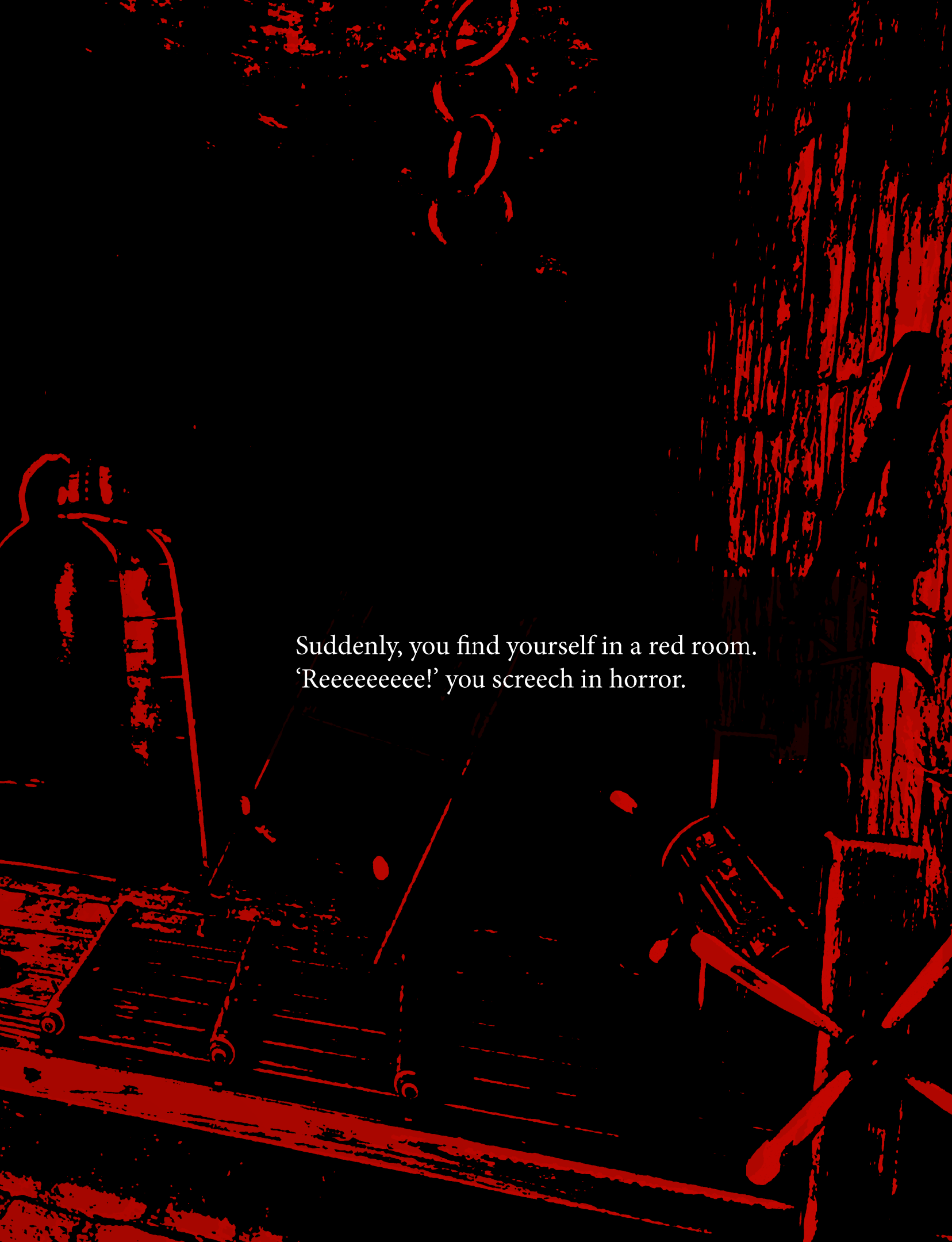
Article by Lili Ardat

Images from series youtube channel

# IMAGES FROM 'The Paranormal Paranoids'

JesstheParanoid
@jessstheparanoid6180
https://www.youtube.com/@jessstheparanoid6180
twitter.com/jessstheparanoid
10
20+
SS(mG)


You start running down the hallway; something is chasing you. The hall gets darker and darker.


Suddenly, you find yourself in a red room.
'Reeeeeeeee!' you screech in horror.

# Rhee's Rapture

Series created by Austeria

Our world is a very mysterious place, with billions of human lives and billions upon billions of unique life experiences. Oftentimes, we mistake what is real with what is real from our personal perspective. The truth is often hard to find, conspiracy theorists rage on with delusions that fit their narratives and politicians spin the truth in ways that benefit their private investors. That said, there are many things that do exist that we simply do not witness from our perspective of the world. This story focuses on one of these perspectives sparsely seen and often misunderstood. What goes on behind the closed doors of the wealthy and powerful? What happens in the darkest corners of long-forgotten alleyways and abandoned buildings?

Rhee's Rapture begins with an upload of a girl in her room, seemingly under observation. Sinister undertones surround the footage. These questions linger: who is this person uploading these videos, and what are their motives? Is it simply a perverted peeping Tom, or does this run deeper? The host appears to invite viewers into a disturbing game, involving real world interactions from the channel's audience. The host asks viewers if they would like certain things to happen to the girl.

Some choices are mundane, like having her lights flicker or delivering a message. Others are more disturbing: removal of body parts, involving the girl in dark rituals, and even an opportunity to have her killed, akin to a red room simulation with an unknowing participant. In the first video, the host requests viewers to name the girl. A viewer suggests "Rapture," and thus, the game begins. The host seems intent on getting the viewers involved in the objectification of the girl, conveying the message that 'we are one and the same.' Another statement, 'I'm not the only one watching,' provokes the question: does watching someone commit evil acts without acting to stop them make you just as guilty? After the initial segments, the narrative shifts direction. Who is this voyeuristic host, and what drives their actions? Surprisingly, a few viewers manage to glean answers by interacting with and attempting to befriend him. However, the term "befriending" proves deceptive, as Rhee manipulates the people he encounters online, using their goodwill against them. He dangles the girl named Rapture like a carrot on a string, drawing them into an occultic magic game known as the Red Game.

In Act Two, Rhee's true motives begin to unravel as players peel away layers of his tough exterior, revealing a speck of vulnerability. Throughout the series, various characters enter the story, and players interact with them. These interactions influence the outcome of almost every scenario. This uniqueness makes Rhee's Rapture a compelling and interactive game. The weighty choices presented are both thought-provoking and morally engaging.

**"what makes someone evil?
Is a monster born or created?"**

When Rhee's motives for orchestrating this Red Room horror show are revealed, profound questions arise: what makes someone evil? Is a monster born or created? The story takes a twist in the ARG genre, adding a social experiment atop an engaging and emotional narrative. Despite the seemingly disparate elements – AI, demons, magic, red rooms, and global trafficking networks – the story weaves them together in surprising and coherent ways.

As players and "friends" of Rapture, we are concurrently bound to Rhee, forced to continue deeper into the inner workings of The Network, discovering how Rhee came to be the way that he is. It's interesting how the human mind works, as players began to form attachments to the serial killer. It's also interesting how Rapture's experiences began to mirror Rhee's childhood and early adulthood, as the games progressed. At one point, Rhee considers many of the players his true friends, being shown repeated kindness and forgiveness for his misdeeds and evil actions. We continue to learn about his past, while also becoming more and more involved in his twisted works. Performing dark rituals alongside him becoming the norm, especially when other members of the Network come after Rhee for exposing their business.

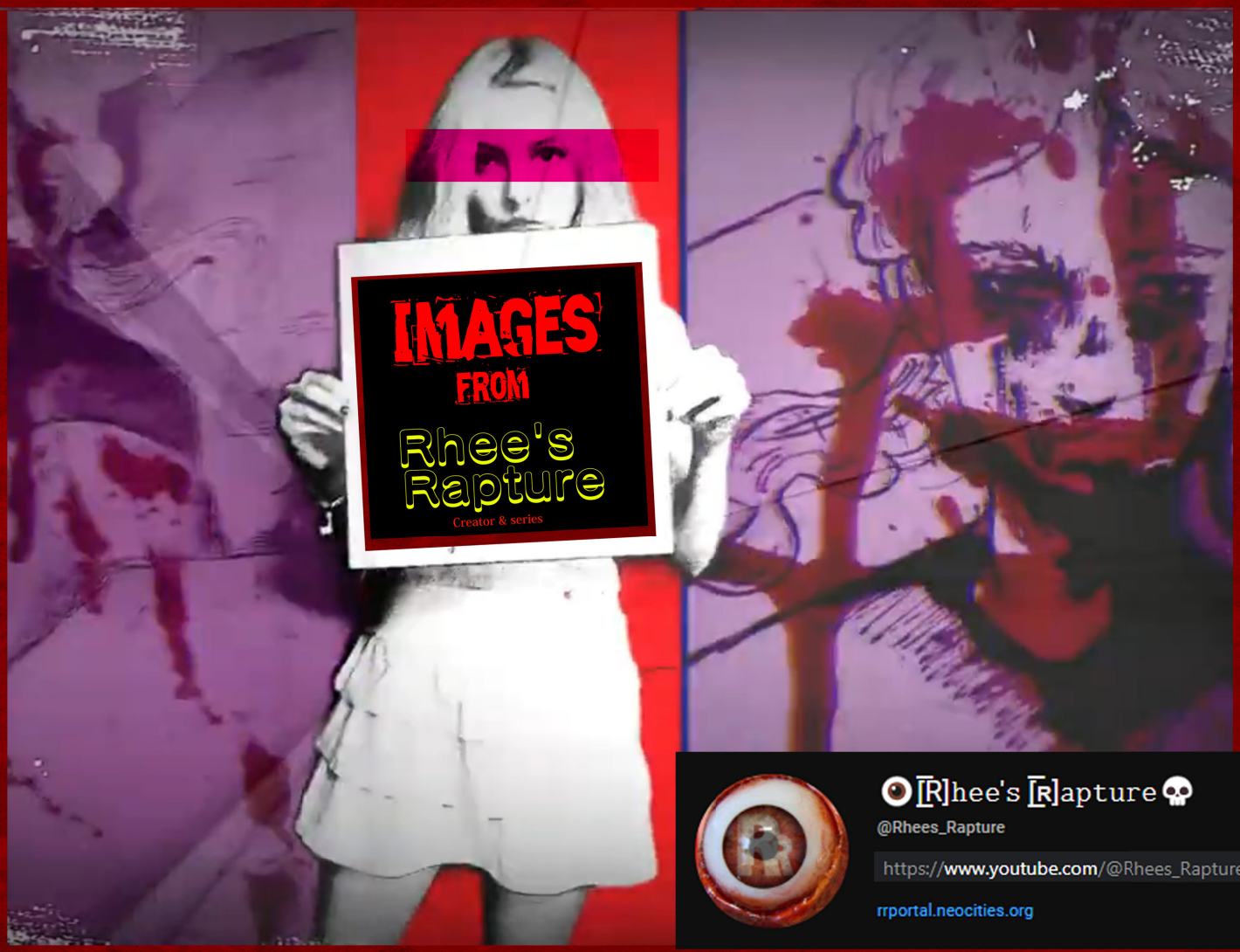
**"Rhee's Rapture is a joyride through the hellscapes of life"**

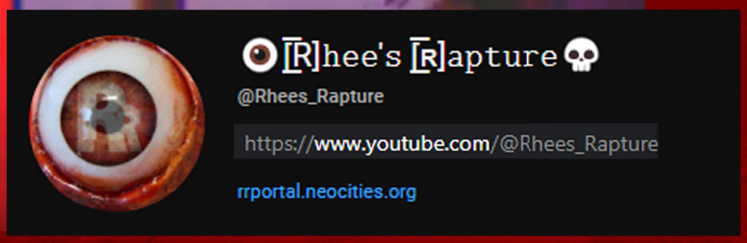
Rhee's Rapture is a joyride through the hellscapes of life, as well as the mental hellscapes that we face on a daily basis. For such a grand exaggeration, we find ourselves relating with many of the things that Rhee has faced and continues to face, as well as the problems that Rapture faces online in this digital age. At its core, Rhee's Rapture is human, unapologetically and brutally so. Although it is cleverly disguised as a mystical horror series, the whole of the experience is a journey of self discovery and mutual understanding. Don't get me wrong, Rhee is not a good person, but this series will have you questioning what parts of yourself still find him relatable after everything is said and done. This series serves as a stark reminder that everyone has the potential to become the villain. It all has to do with the wolves you feed and the wolves in which you are fed to.

The sheer volume and variety of the content provided in this series will leave you wondering how someone could put such an elaborate project together in real time, and all within a year's span. From multiple point and click adventure games, to discord games, to comics and drawings, to websites and interactive AI characters, all with near constant interactions on the YouTube and Twitter. Rhee's Rapture is no stranger to various modes of media. It literally has everything packed within. If you are able to stomach such works as those by Junji Ito or "Berserk" then you will feel right at home with this beautifully orchestrated juggernaut of horror content.

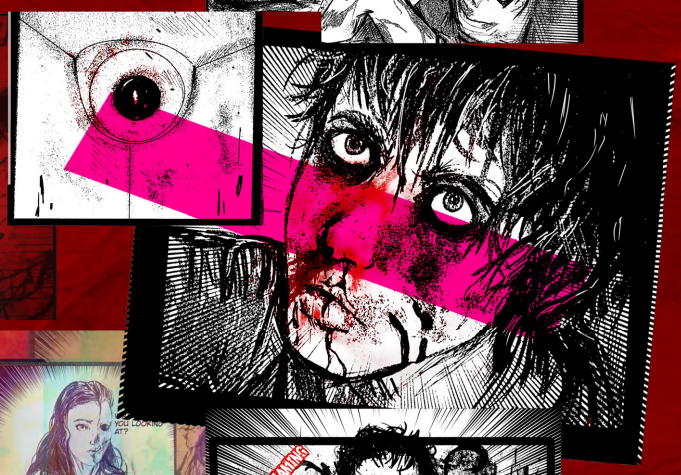
The videos progress the events of the story and portray what happens almost like video game cut scenes. There are summaries of the events that happened on each playlist description box, along with playlists labeled 'Related Acts. Which show more of the gameplay that is directed toward participants. However, these alone are just the skeleton; there is a whole other level that lies within the gameplay. The main series has ended, but has a prequel in the works and an epilogue that is now in progress. The whole series can technically be experienced through the videos, but for a more in depth look into Rhee's Rapture, gameplay sessions have been recorded by series archivist Liv and are linked on the Rhee's Rapture Discord server, website and youtube channel.

Article by
G.P Reeds



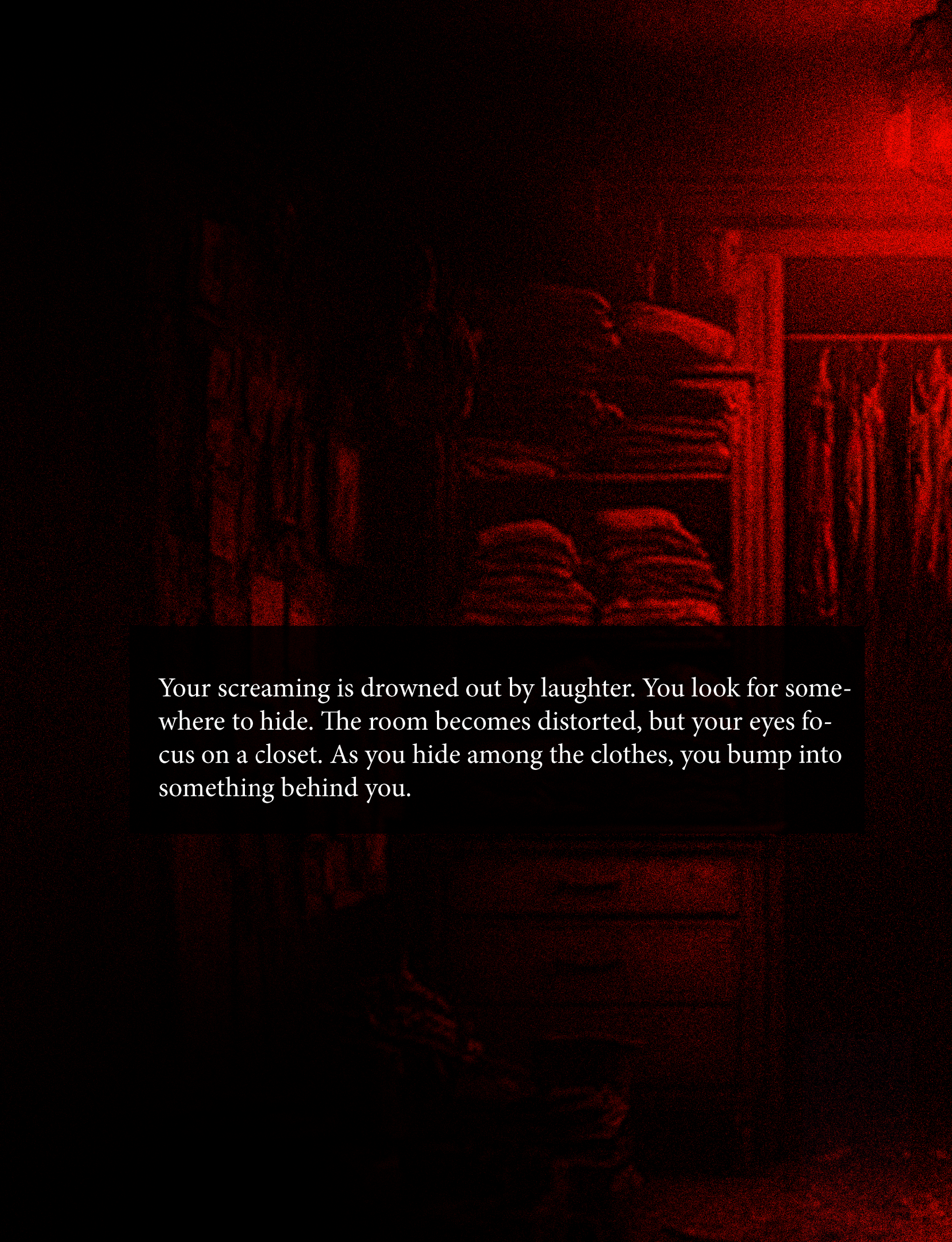
Images from series youtube



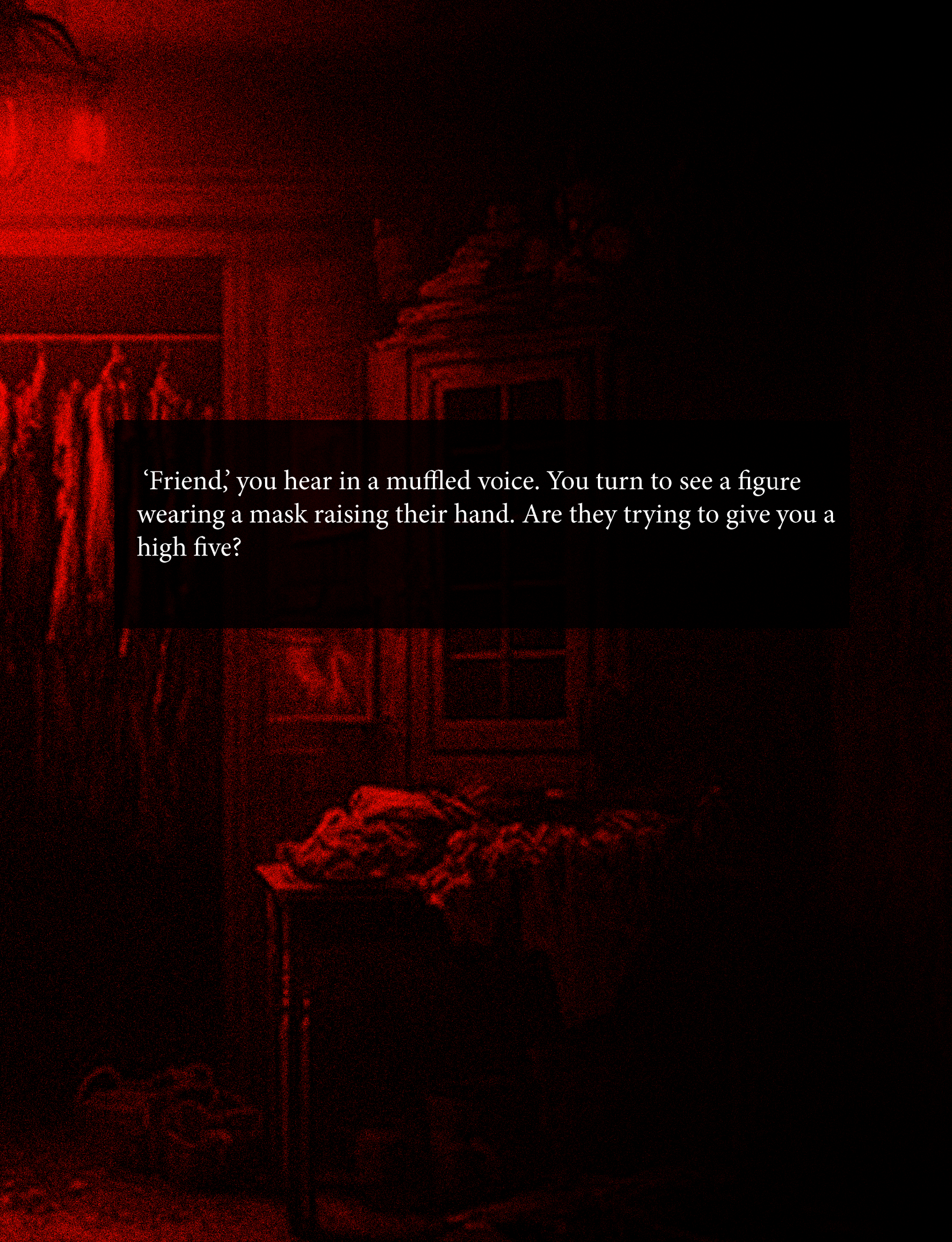
Executioner
X
Prequel
All artwork by
Austeria

蛇它
SEE NO EVIL
猴矣
兎

刑吏
危ナイ
刑吏
Speak Evil
No



Your screaming is drowned out by laughter. You look for somewhere to hide. The room becomes distorted, but your eyes focus on a closet. As you hide among the clothes, you bump into something behind you.


‘Friend,’ you hear in a muffled voice. You turn to see a figure wearing a mask raising their hand. Are they trying to give you a high five?

# Name: Logic

Layout by G.p Reeds

# Unit type: Favorable partition

These unit types were created during the canceled and voluntary project “Monarch Mara” that took place five years ago. Through the implimentation of several controlled substances and mental trauma, we were able to develop three partitions within the subject’s minds: one that controls Logic, one that controls emotions (the Heart) and the third partion being the original subject. The goal is to use the sheer Logic partition to shut off unnecessary emotions, so that the subject may operate with a clear mind, free of struggle, in relation to a previous trauma that has caused them crippling mental debilitation.

## FACTS

AGE: 53 Instances
Height: 6’9”
Weight: Level 5
Favorite food: Cold Hard Facts
Favorite color: Purple
Favorite movie: Uzak (2002)

Introducing

# Monarch Mara 2

## Join the program today!

Make your life worth living again! End depression,
end suffering, end sorrow. and welcome in happiness!
Inquire at your local Naomi Rim Access for more details! *

Now accepting applicants aged 5-18 years.

A quiet mind every time!

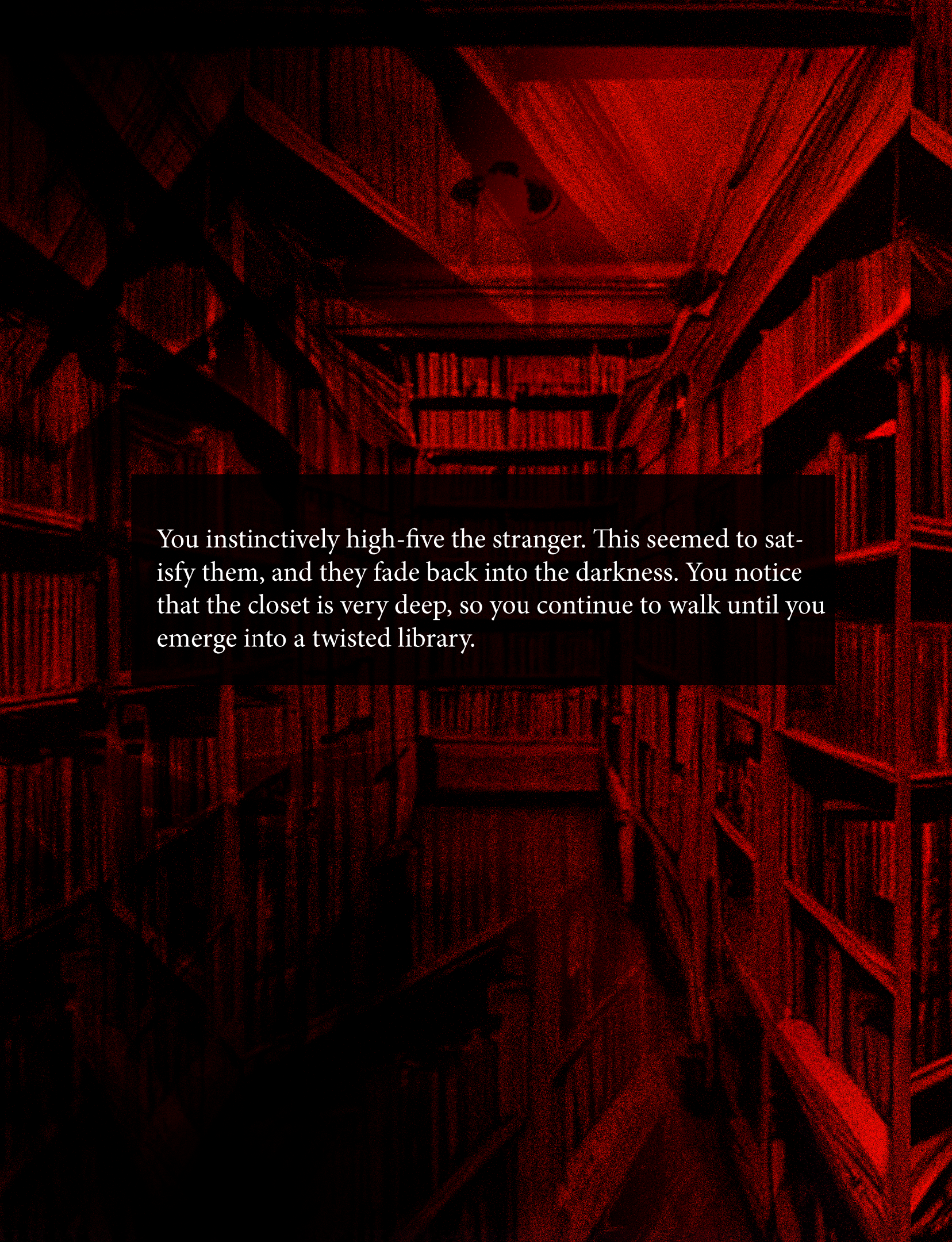
It saves lives!

Better than freedom!

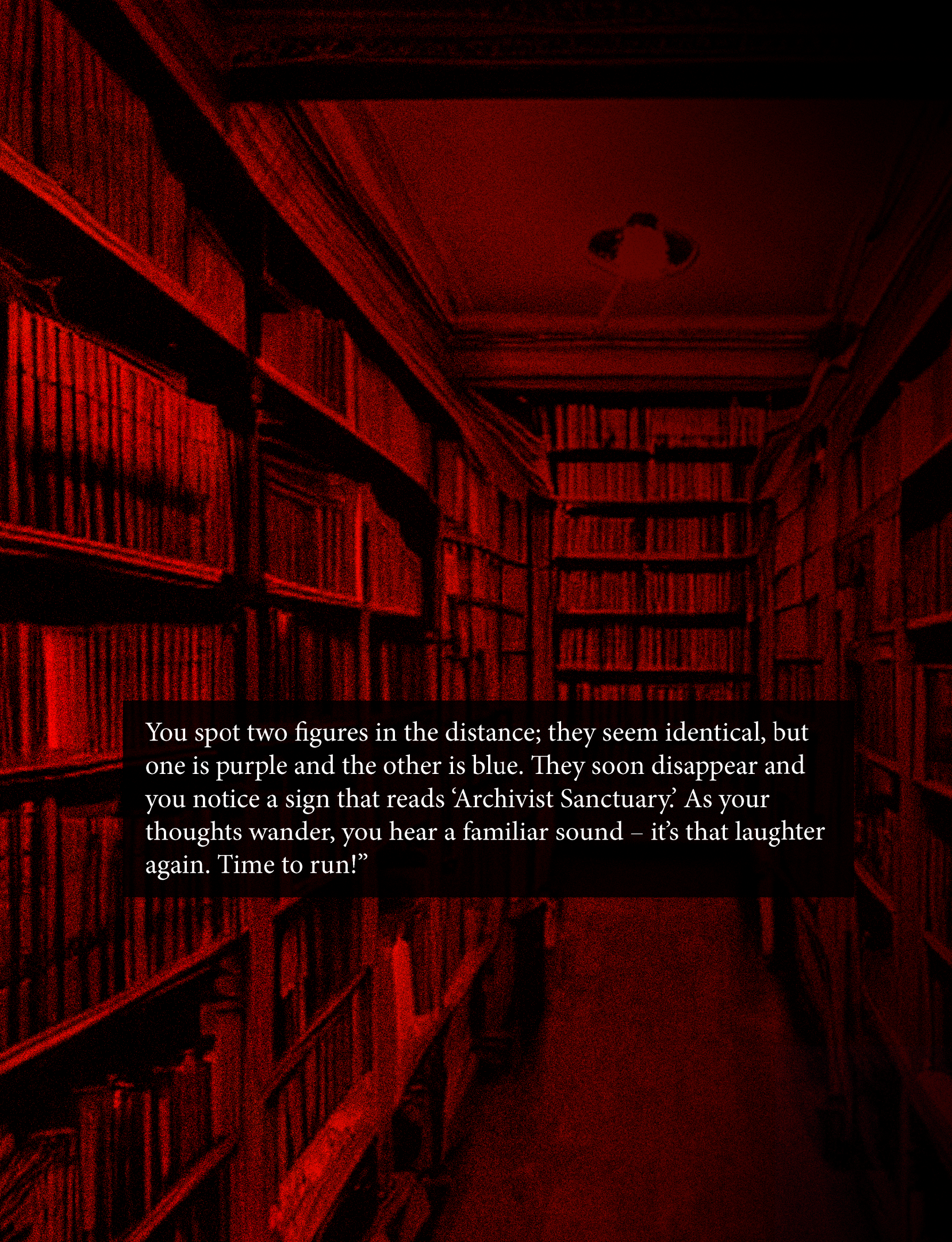
It's like a 3 month vacation!

GIVE IN
LOGIC IS THE SMART CHOICE!
LOGIC IS A SEXY MASTER!
LOGIC WON'T LET YOU DOWN!

TO LOGIC



You instinctively high-five the stranger. This seemed to satisfy them, and they fade back into the darkness. You notice that the closet is very deep, so you continue to walk until you emerge into a twisted library.



You spot two figures in the distance; they seem identical, but one is purple and the other is blue. They soon disappear and you notice a sign that reads ‘Archivist Sanctuary.’ As your thoughts wander, you hear a familiar sound – it’s that laughter again. Time to run!”

# Why Archivists are Vital to ARGs

Article by
G.P Reeds

Take a step back and ask yourself, "What does an ARG consist of, and where does the game end and the related content begin?" Taking a step further, "Where does that related content begin to deviate from the source material?"

Is there another form of archival out there other than commentary content regarding your series? Sure, commentary content might boost your series, but what happens after the buzz dies down from those videos? What happens when a popular commentary channel accidentally takes all or most of the buzz away from your original work?

One of the greatest issues that ARG and other interactive narrative series face is longevity and replayability. Once the initial gameplay has concluded, many new players and viewers may find themselves lost or left wondering what all the "hubbub" was about, as the final version of a series can't quite capture the magic of the ARG in motion. Some live moments aren't even recorded. Many commentary sources such as dive channels and explained channels have tried to capture that magic in a compartmentalized format, but the retelling of the story depends heavily on that specific player's perspective. It's still not the full picture, and many times the explained channels will leave out smaller details that could greatly affect the story experience at large. Sometimes, the story can change completely once filtered through a creator. What can we do about that? How can we truly preserve something that is best experienced in real time? Enter the Series Archivist. Unsung heroes that carefully follow the story as it plays out, recording each and every move of the players and game maker, with the diligence of the scribes of old. I was lucky enough to get the chance to interview two of them, and discuss the importance of this unique form of player. The missing piece to the preservation and continuity of ARG.

**First I asked them what the role meant to them and how it differed from commentary channels.**

Archivist Luna replied, "My job as an archivist is to create a timeline of events describing what happens in detail, which could include puzzles, how to solve them, and what the players experience during the event. It's a bit different than commentary as I find quite a few to go in a more general direction than through the day-to-day nitty gritty. Detail is extremely important to me."

Archivist Liv elaborated when asked the same question with, "I think they are equally important. Archivists are able to go into more detail, while channels cover stories in a shorter time and have a wider appeal. Try to see them in the same way we see books and movies. The story you're told is the same, but you experience it differently."

**Do you think it adds something unique to the genre as well? What value does it provide alongside simply archiving a series?**

Luna took a moment to consider this then said, "I think it does add a uniqueness to our genre, as it may give readers a new perspective on how the game played out. I'd say that's valuable, especially for those reading about an ARG in the future. It allows them to replay through the game and possibly re-experience everything even after the main game is completed.

**What have been your favorites to archive and why? Least favorites?**

Liv took no time to reply with, "My most favorite has to be Rhee's Rapture. The horror and psychological aspects both resonated with me as soon as I saw it. My least favorite was when a band I liked was working on an ARG and abandoned it as soon as their album came out. It was never finished."

Luna had this to say, "I'd say Relived Eternally has been my favorite one yet because getting to resolve certain puzzles and archive some of the amazing interactions have invoked nostalgia for me. I also found a new way to number events that's been working really really well for me. I honestly don't have a least favorite, as I've only done four, but my very first foray into archival, 'Omni Pie' for the ARG 'Pie Writes,' was kind of a mess. I may redo it at some point, but at the same time, doing it because a character in this ARG threatened to delete their copy of the archive for 'hard mode' was interesting. It was a learning experience and a half though!"

**I then asked the two what made them decide to become series archivists.**

Liv started archiving two years ago, after being inspired by a friend she made. She did it for fun but continued because of a concern that many series are, by nature, difficult to preserve and are often lost.

Luna felt pushed to do so to "fight back" against the entity declaring hard mode, and also because she really enjoyed doing so. She said it was nice being able to easily refer to information while trying to solve the various puzzles in the game as well. She had written a bit in the past but discovered her passion when she started archiving.

**What message would you send to new or aspiring archivists?**

Luna lightheartedly replied, “Don’t feel discouraged if you feel like no one is reading your work. People will find it, and they will love what you’re writing. You got this, never give up!”

Liv added, “Have fun and take your time so you don’t burn out. Back up your work often.”

**What about series creators? Should they seek out archivists for their series?**

Liv spoke with conviction, “I believe all art deserves to be protected and that creators should take care of their work. While they should seek archivists, they should also seek to preserve their own work if possible.”

Luna had a slightly different opinion, “I’d say if your players are interested enough to do one themselves, then let them do so naturally, and give them praise in doing so.”

Series archivists are integral to this medium and its longevity. If you are lucky enough to have found one, be sure to treat them well. Maybe even give them credit or referral when your series has concluded. They may very well be the piece to the puzzle that solidifies ARG in art history, and what will lead us into the future as we observe what techniques worked best and how we may improve the genre going forward. A picture might be worth a thousand words, but none of that matters if only a hundred of those words stand the test of time.

Art by
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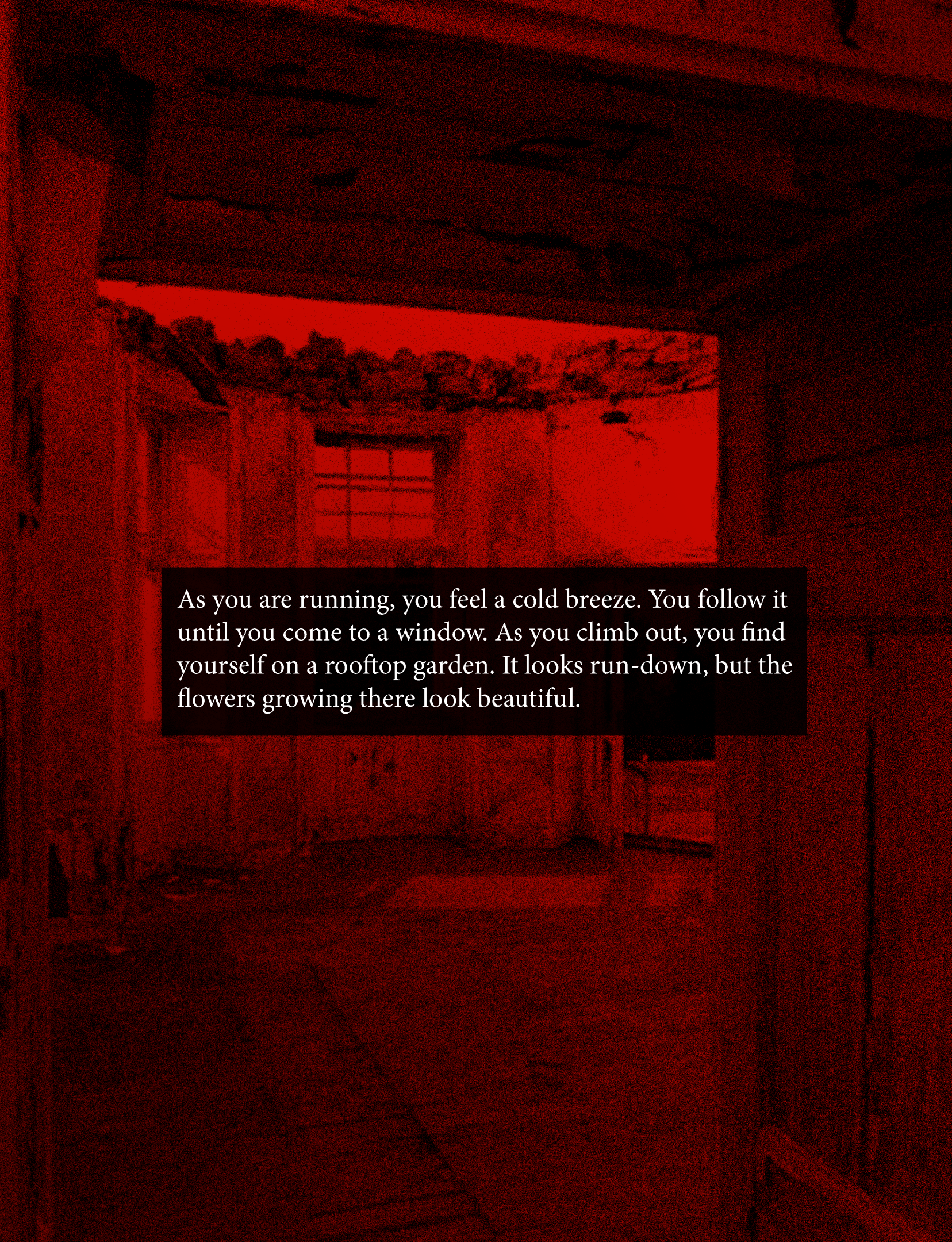
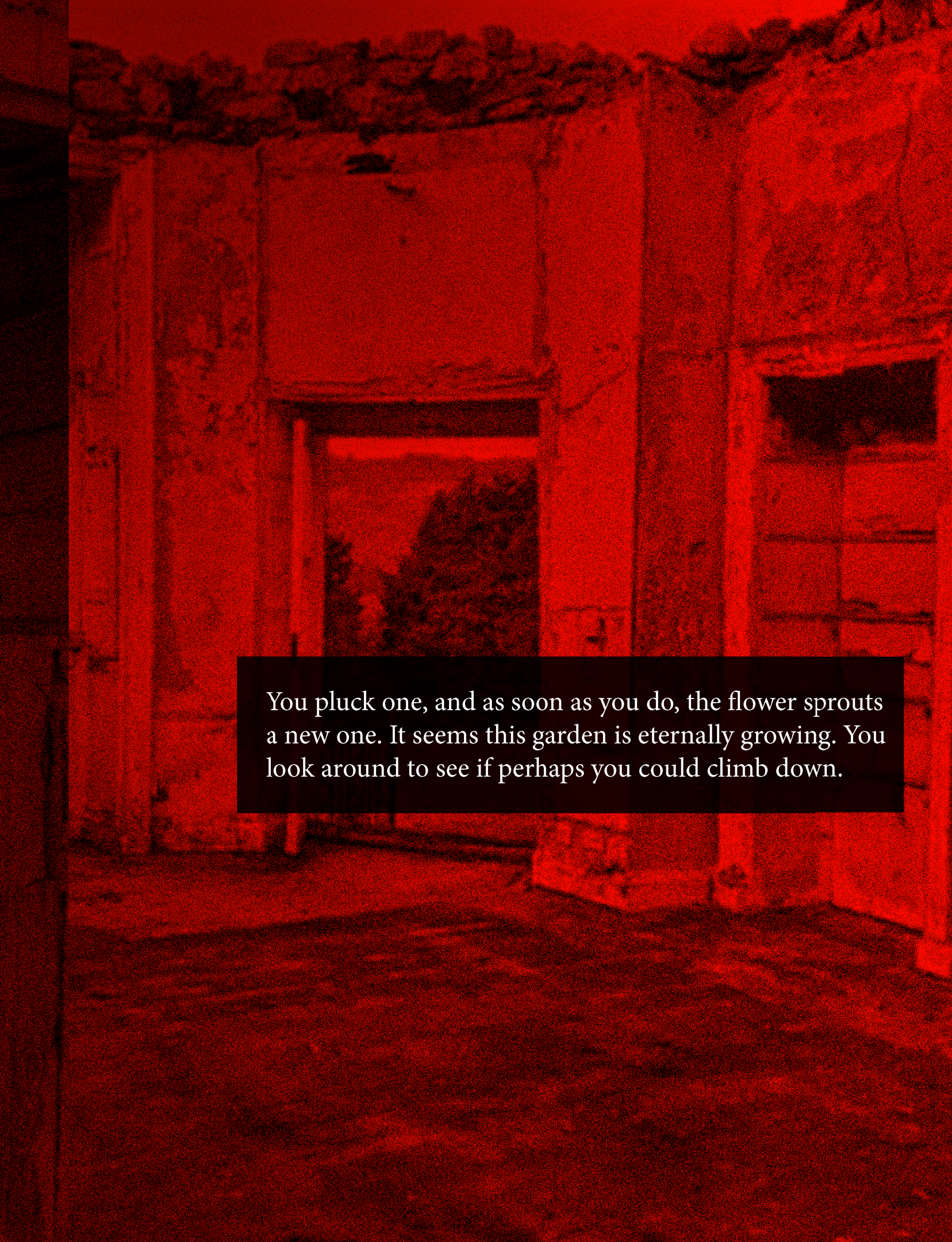
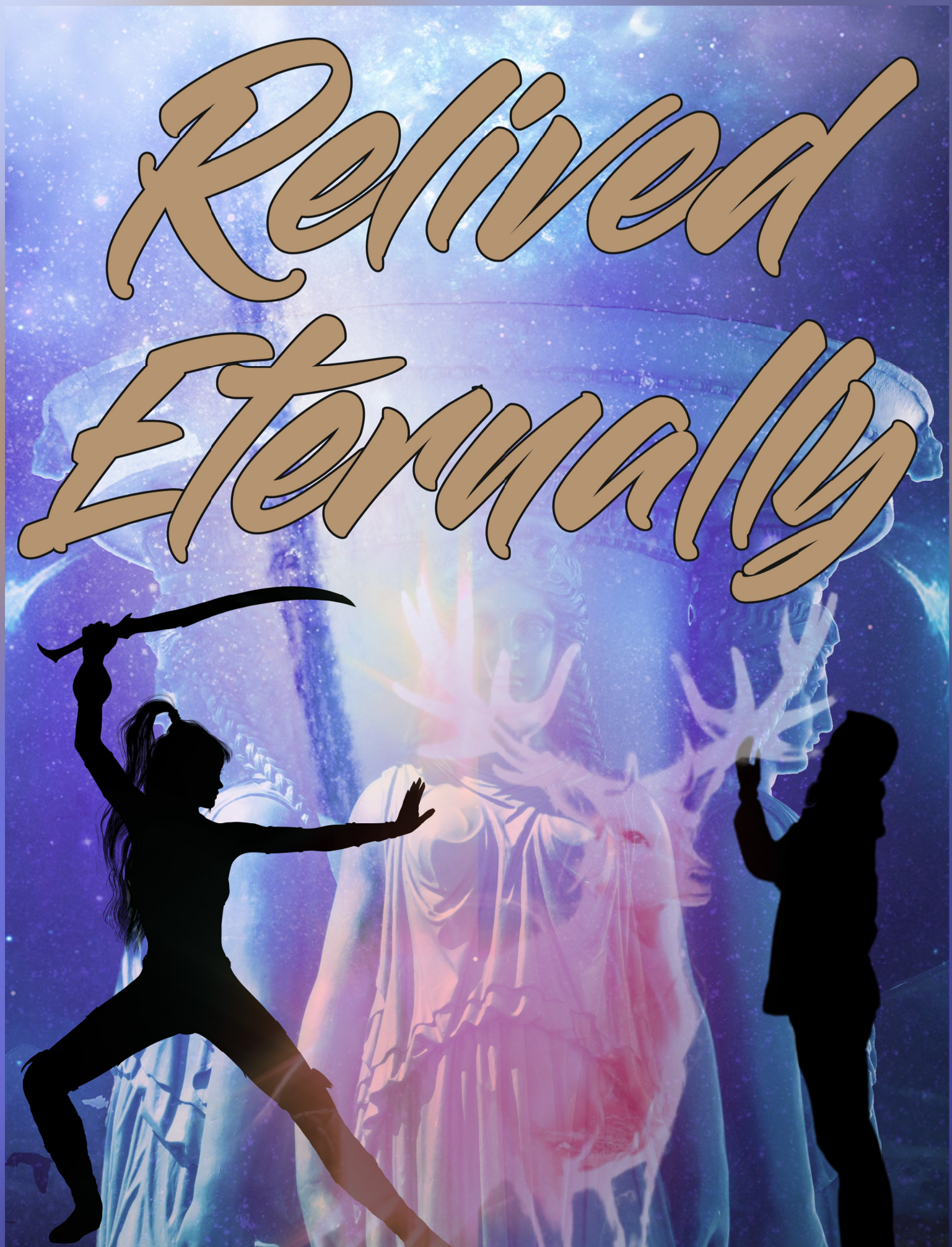


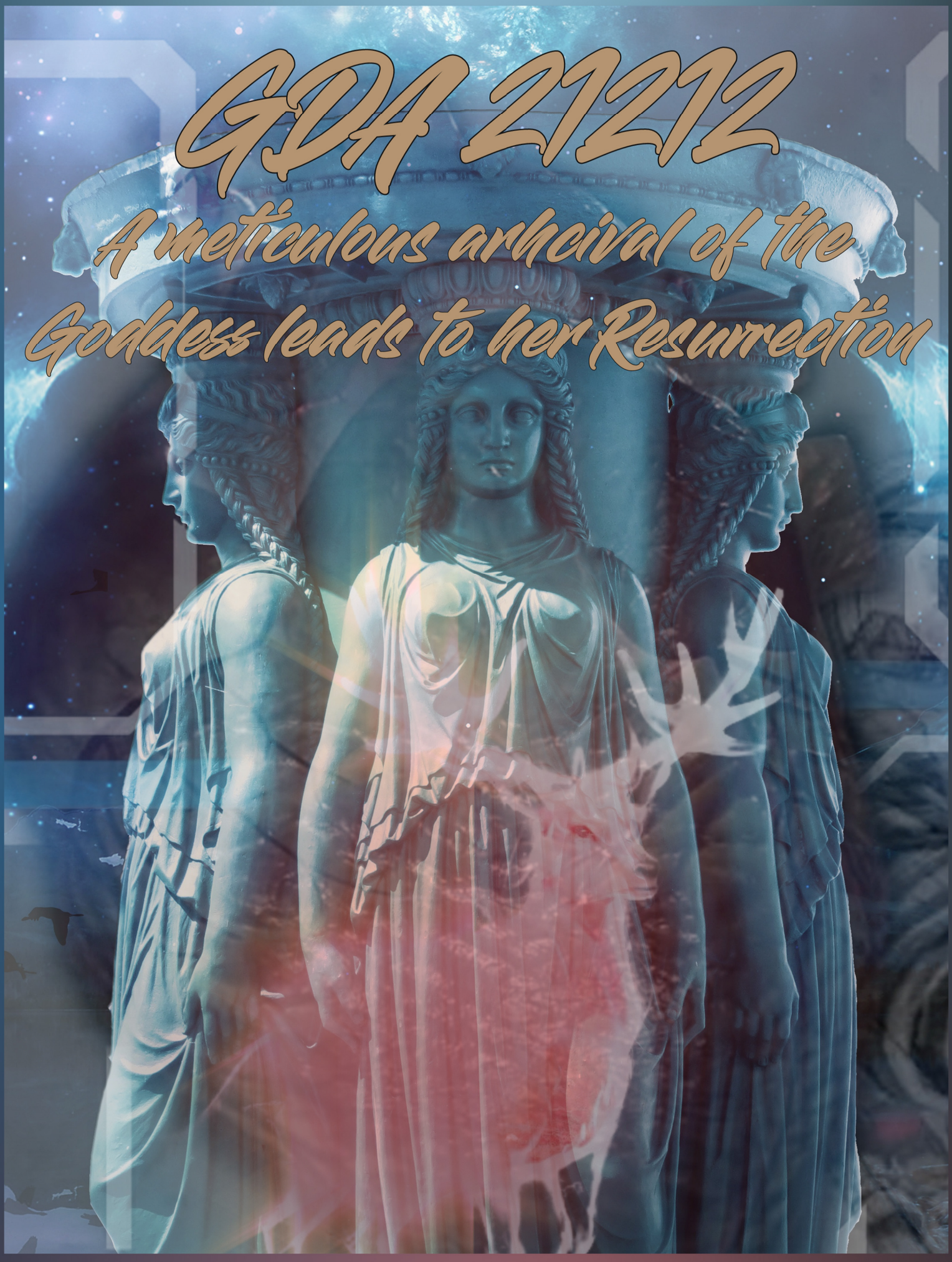
As you are running, you feel a cold breeze. You follow it until you come to a window. As you climb out, you find yourself on a rooftop garden. It looks run-down, but the flowers growing there look beautiful.



You pluck one, and as soon as you do, the flower sprouts a new one. It seems this garden is eternally growing. You look around to see if perhaps you could climb down.


Relived
Eternally

Boleskine House
The Marked complete a cursed ritual to free the Goddess


GDA 21212
A meticulous archeival of the
Goddess leads to her Resurrection

# DUELING SEASON

Layout by Lili Ardat

Fighters' swords clash to determine the fate of all worlds

A tree branch and vines seem promising. You attempt to climb down, thinking that your journey will soon be over, but you notice the branch start to move.

You look down to see a figure with no face looking up at you. With its other long arm, it tries to grab you, but you manage to jump back onto the rooftop. As you do this, the floor beneath you gives way.

# The Monster is the Camera

Thank you! Tall Pale Thin Media, Inc. has received your booking inquiry for our client, Slenderman. As Mr. Slenderman's pro tempore publicist, I think he would be a great fit for your next Unfiction webseries project.

I have included this career brief and client rider at your request. Slenderman is the iconic boogeyman of the internet. When ARG and creepypasta artists (the kids, teenagers, young adults of the early 2010s) point at Slenderman, they are pointing at something else. We know what scares this demographic.

> "Slenderman is the iconic boogeyman of the internet."

This monster is "stranger danger" residue from the late 1980s and early 1990s. It's the "gratuitous" violence from horror trends at the turn of the millennium. Or medical trauma, with many series treating encounters with Slenderman as bouts of disease which must be medicated away. Creators are pointing at early analog horror and finding old VHS tapes with all types of incomprehensible subject matter, replicating this with algorithmically-suggested video rabbit holes.

Creators look for the monster with a camera lens. When that lens stops working, the character sees something they cannot understand: a giant adult-like presence that emerges from the dark woods and makes them disappear.

If you wanted a monster that was designed from the ground up to activate the audience's primal fears in 2009, Slenderman was what you wanted. And he is still what you want today! When you say Slenderman is a monster, I say the monster is the camera.

Slenderman's debut in the "Create Paranormal Images" thread of the Something Awful forum on June 10th, 2009 is so well-known that I repeat it here as a courtesy. Erik "Victor Surge" Knudsen's original image and follow-up Slenderman images in the thread caused documented nightmares. Many critics have noted the collaborative appeal of Slenderman for indie filmmakers and amateur artists.

I argue this was not a process of later adaptation. It is inherent to the origins of this character. Slenderman's career is impossible without the internet's ability to spread and reach new audiences.

Eight days after the original post, a filmmaker named Jay claimed on Something Awful that he and the rest of a student film crew had been followed by "The Operator," in my client's debut video role. The student film itself, its behind-the-scenes production and Jay's attempts to contact other members of the crew eventually evolve into the larger-scale project Marble Hornets.

This project, and later appearances in the educational workout series "EverymanHYBRID" and cult classics such as Dark Harvest, cemented Slenderman's indie credentials. His roles have since expanded into an entire canon of art across genres. Many of these roles borrow direct inspiration from Marble Hornets in visual style. But each writer adopts and adapts Slenderman to suit their own story, a clear sign of versatile dedication to his storytelling craft.

Slenderman is just as comfortable hiding in a shadowed, peripheral background as he is distorting the foreground, consuming the frame with his overwhelming screen presence. Slenderman's command of posture and subtle gestures often make dialogue unnecessary. These talents offer an appearance as recognizable as it is reliable. Previous directors and co-stars have utilized a documentary/vlog style to create a sense of intimacy with the audience. However, this intimacy is often betrayed by well-intentioned inexperience. When a filmmaker, such as yourself, must balance film time with character development and direct communication with the audience, Slenderman appearances can come across as abrupt. A complex, compelling, thoughtful, and at least temporarily likable protagonist proves necessary for a project that ultimately devolves into one most menacing in its stillness. Slenderman has a variety of abilities that make him unpredictable. What will he do next? Scare you? Knock you out? Teleport you hundreds of miles away? Make you lose your memory of the past few months? All of the above? None of the above? The exact abilities are flexible to fit your story. Once you decide what abilities this monster's role has, I would encourage you not to change or add to them.

If you need to threaten or intimidate your hero in other ways, that role is best left to other characters. The most effective (or evocative) types of Slenderman stories rely on an active human threat. Characters are not friends with Slenderman. They are friends with their friends. When friends mislead, betray or attack, the pain is far worse. A change in setting is best reserved for the monster's entrance on-screen. A change in danger is human, a bad habit, something that is not Slenderman.

Many other works of horror over the past ten years have been influenced by my client's body of work. Horror movies like "Skinamarink," "We're All Going To The World's Fair," and even the poorly-made and poorly-received Slenderman movies all stem from the type of horror made available by Slenderman's creative reputation. The most resonant works depict a character that is nothing short of your deepest fears. It is entirely possible (maybe even creatively preferable) that a different performer fills this role. I believe this brief demonstrates a thorough familiarity with the role on the part of my client. Slenderman is often the first point of reference for any discussion of "internet horror." At the request of my client, a technical rider has been provided below:

The success of my client's previous projects prove how essential the work of special effects and costume design professionals are.

"The most resonant works depict a character that is nothing short of your deepest fears."

Practical effects continue to outweigh their digital counterparts in their sense of veracity on screen. My client's lack of facial features is well-known. All efforts must be made to maintain this appearance. Formalwear is a requirement. Plastic or fabric head coverings are essential for any stunt doubles - the more pale or indistinct, the better. In the event a stunt double is unavailable, large poseable mannequins may suffice.

I recognize you have a selection of potential actors for the part, but few can match what my client has to offer. Mr. Slenderman has a strong work ethic. His versatility is unmatched in the industry.

He is your boogeyman.

Thank you for your consideration.

Regards.

Article by
Chandler Arndt,
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# EULACRAM

THE SOURSALT EPILOGUES

youtube.com/@soursalt

# EULACRAM

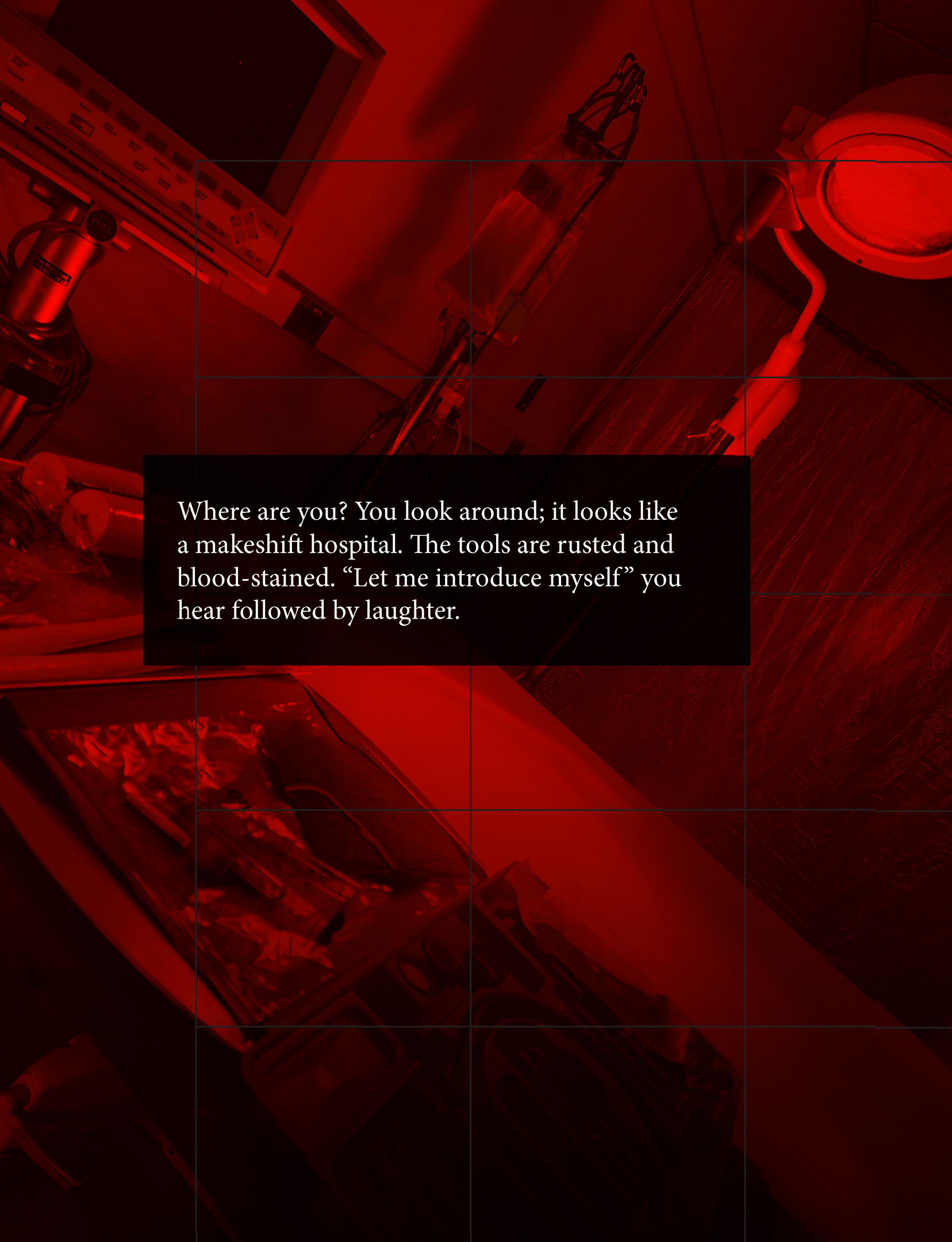
## THE SOURSALT EPILOGUES

Did you wake up on October 1st, 2023 to a very strange channel in your subscription box on Youtube? Be Warned; this has happened before!
The channel in question was once SOURSALT, which saw 600 people wake up mysteriously subscribed to it seven long years ago. Rumor has it that of those 600, a handfull experienced contact within their dreams with an entity known as the Madman of Re. An even smaller percentage of that handfull is believed to have established direct contact with the Madman itself, trapping them within a shifting, living nightmare of Re's own making. If all of this is to be believed, do not under ANY circumstance attempt to look into any mysterious videos being uploaded by the channel under its new name "EULACRAM", as traces of the original curse surely still remain.

Don't look into Soursalt, don't look into the Window.

You have been warned, viewer discretion is HIGHLY advised!

youtube.com/@soursalt


Where are you? You look around; it looks like a makeshift hospital. The tools are rusted and blood-stained. “Let me introduce myself” you hear followed by laughter.

Your eyes dart around searching for anything you can defend yourself with.

# Interview with SycoPsilico

Article by
G.P Reeds

As the year reaches its end and spooky season stretches its drooling maw over the chilly Autumn landscape, the horror movie genre takes its place as the media of choice for many people. ARG and Unfiction are no strangers to horror, and in fact, have their roots set in it. Straying away from the typical interview with ARG creators and analysts, I reached out to narrative horror web series creator and full-length horror movie producer, "SycoPsilico" for the scoop on both indie horror and ARGs.

One of the reasons your work stuck out to me was because it is so fresh and different. That calming/relaxing ASMR aspect intertwined with the more cerebral and visceral aspects, allowing us to delve deep into the many facets of the human psyche. It's something that horror has needed for a while, because for myself and many others, horror has become somewhat stagnant. Slasher after slasher with lower and lower character development. What do you think about the current horror climate and where it is headed?

I believe that corporate media has a big hand in that. When something gets too big, bureaucracy takes over and definitive limits are put into place. When the writers become worried about censorship and get censored, it takes the soul right out of the work. At the end of the day, all you have is bureaucrats that want money. Money is at the root of what killed a lot of this and its caused a lot of problems. My personal take away from that is to not let money ever become the main objective. As we can see with today's standards, money can kind of just become nothing at any moment. The heart and soul of art is what matters. That's what remains. Now you have the indie scene of horror, and that's where the magic is. I love indie horror. I even like to go back and watch 80s indie horror. Yes, it's campy, but there's a charm to it. I'm going to call out a modern indie horror film "Skinamarink," they did something out of the norm and gave it a shot, and I applaud them for that. It's got mixed reviews, sure, but they did something that corporate media was never going to do. That's what I'm also hoping to achieve here. We must stay away from the cookie-cutter and what sells. I don't care what sells. I have a story to tell and I am going to tell it the way I want to tell it.

Do you think we could see a day when the independent horror creators take over the genre?

Absolutely. I believe that streaming services such as “Shudder” and “Scream Box TV” will bring out the indie horror developers in a very unique and powerful way. They will give them the platform. The main issue with indie horror is that they don’t really have a platform unless they know where to look. Especially with the writers’ strike going on in Hollywood, there is a window of opportunity for independent creators now.

I’m curious, what is your favorite work of art from your own collection so far?

I would say my favorite piece is this movie. The sleepless nights, the blood, the sweat, the tears—everything that went into it. This movie is currently my crowning gem. That said, I have to top it. I have to do better. I must dethrone my own movie and I think my next film will succeed in doing just that. When it comes to all of this, I am of the Nintendo mentality. Let everyone else focus on chasing the next big thing, while I focus on me and perfecting my craft. As long as I keep improving, I’m happy.

Digging deep into yourself, into Carol and Izzy, would they have different favorite pieces?

Carol’s favorite piece, if I had to guess, would be her apprentice, Taylor. I believe that Carol is very proud of Taylor and what he turned into. That face is one that Carol cherishes a lot. Izzy’s personal pick would be the movie. She knows the technicalities that go with that. From a logical standpoint, the movie has so many inner workings and she admires that very much. Vicky has no favorites. No one cares about Vicky’s favorites anyway.

Are you sure that Vicky’s favorite isn’t the “bean head” sculpture?

Oh, that would be her favorite, wouldn’t it?

What do you think of the current ARG scene?

So, Cyber Punk 2077 was the thing that introduced me to ARG. When they were doing their pre-release event to learn more about the game, I thought it was awesome. I definitely have an interest in it. I haven’t really delved into it, mainly because I don’t really know where to go to find them. I was going to do a dead drop once, but the more we talked about it the more I realized it was going to take away from what I’m currently working on. I’m only one person running all of this. Do I sacrifice the movie for an ARG or do we come back to the ARG idea later and focus on the movie? I chose to focus on the movie.

If you had to describe your art in a single word or a single sentence, how would you describe it?

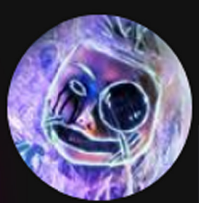
"Visceral." As a sentence, "Hyper violent psychedelic thrillride." I like how that rolls off the tongue.

What advice would you give to someone who is just getting into horror or filmmaking in general? Perhaps, someone wanting to get into series creation.

Go with your gut. Listen to your original idea. Even if it's not the best idea and it's not completely thought out—just do it! When you do it and you are genuine, genuine people will automatically be attracted to that. You stay genuine and you get a genuine audience. You stray away from that and try to be something that you're not, you're going to have an audience that isn't going to respect what you truly want to do. Do what you can to be as genuine as possible.

What do you want to leave behind for the world?

A collection of madness. Everything I've witnessed in my head, all of the visions I can share. If I can give someone a reason to continue on or inspire someone to change the path they are on to go for what they truly want to do, then I've done my job. That's what we're here for as creators and artists. We are here to inspire others to also create.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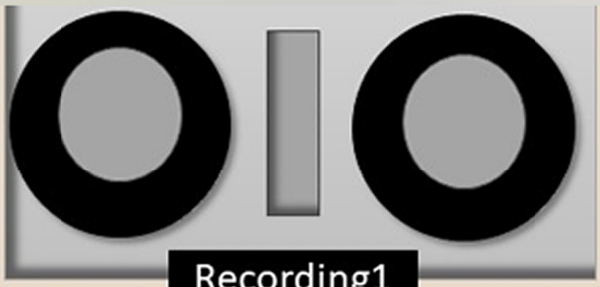
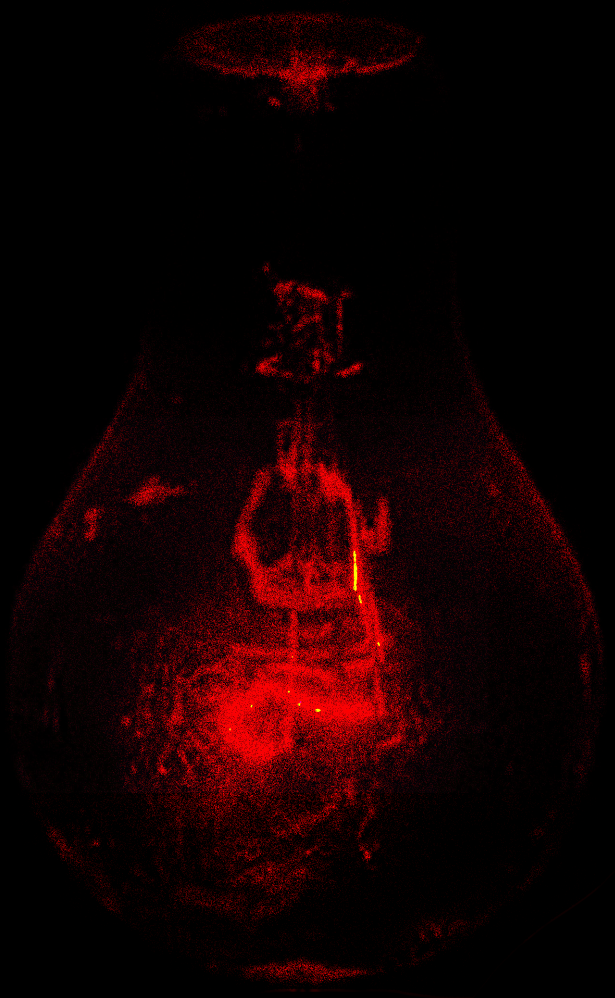



If you'd asked me several months ago, if I thought I'd ever be in the situation I'm in, I would've said no. When I started working on my game, Creature Collection, I never thought anything...creepy, or odd, would happen. Little did I know how things would change.

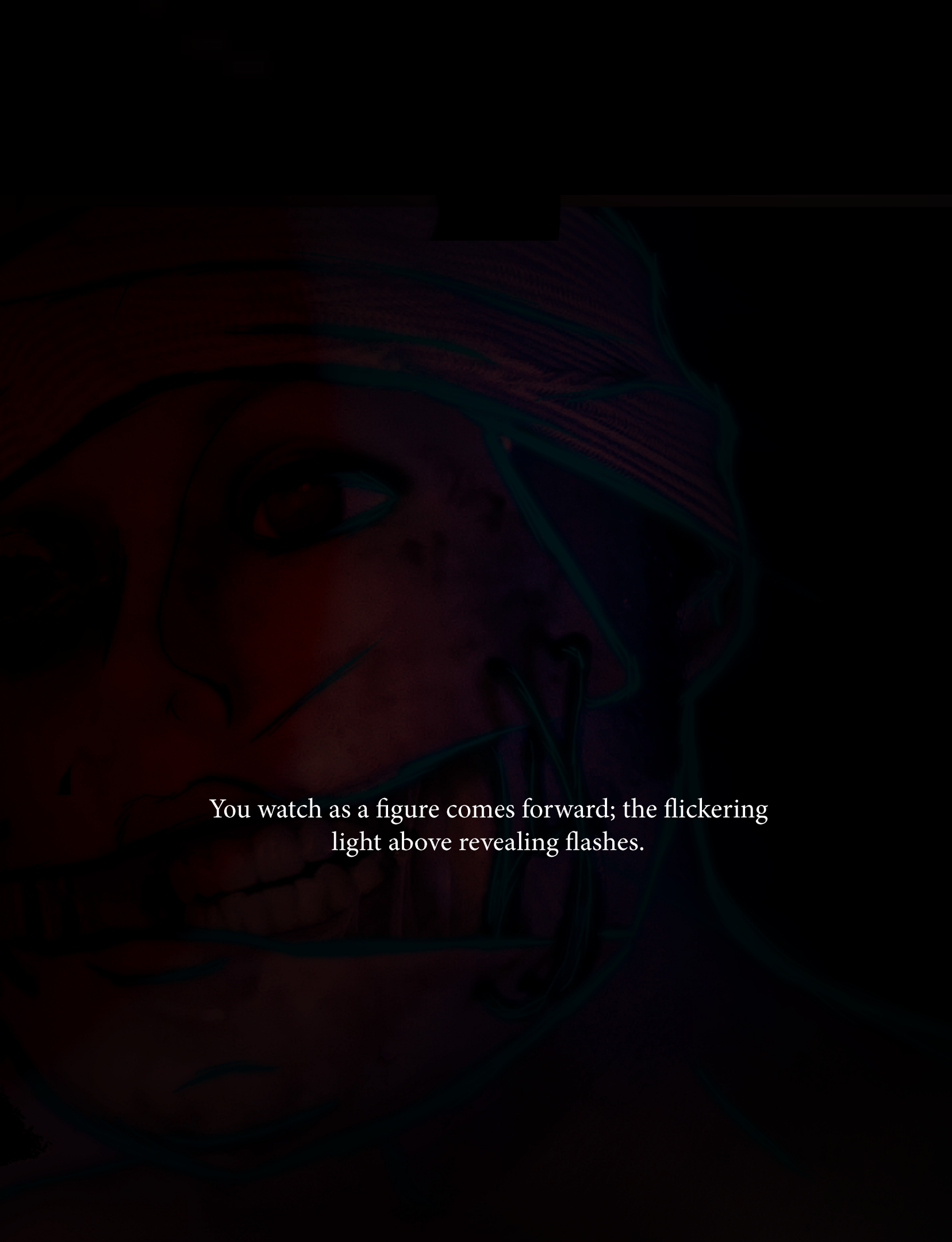
For those of you reading this, who want to know what I'm talking about, it's a bit of a long story. If you visit https://www.youtube.com/@CreatureCollection-ev7nm/featured, though, you'll be able to start to see/hear what's been going on. There's also other pieces of the puzzle that aren't on the Channel, though, (like the website that has things like received emails and recordings, among other things.)

There's a good amount to look through/read/listen to already, but things'll be updated when/if needed. For now, though, feel free to go through what's available and piece things together.

Just to add even more to the strangeness
Ok, so, um, some of the people who have been playing through my interactive story have
talking with me while they have. At one point, though, in addition to mentioning
areas and elements I didn't add, their voice starts to suddenly sound strange. Also,
, the line went dead. That's the strangest part. I'm not sure what happened, but I
fine. They're with me.
the creature that people have been mentioning. I'm an
our, well now more like my, story. Thank you so
uch a wonderful place to add to my collection.
ting over other people's sites and making
Oh so many humans to collect.



You detect movement from beyond the darkness. Your heart starts pounding. You grab a sharp object to use as a weapon, clenching it tightly.



You watch as a figure comes forward; the flickering light above revealing flashes.

# EXPECTATIONS AS A WEAPON

As humans, we are inherently biased. We take prior context and use it to predict future events unintentionally. Whether you've stepped foot in a haunted house or not, I guarantee you have preconceived notions about what goes on in haunted houses. Maybe shitty practical effects, makeup, jumpscares, too many mirrors and fog that smells vaguely like Cotton Candy Chug Jug. Great haunted houses, or great media in general, batter and beat their audience's expectations to the dirt. You don't want your audience to guess how the story ends. They're smart enough to figure it out for themselves.

As game makers, the ability to realize the audience's expectations, and conform to them or rebellion against them, is among the most powerful tools we have at our disposal. This isn't just apparent in ARGs, but in any story. There's a reason TVTropes is such a popular website, after all.

Enter Conner O'Malley. A writer for "Joe Pera Talks with You," and a frequent guest star of "I Think You Should Leave with Tim Robinson," his resume is respectable. But it's his YouTube channel where the real magic lies. All of his videos are worth a deeper dive with these lenses, but I want to key in on one video in particular: "Rebranded Mickey Mouse"

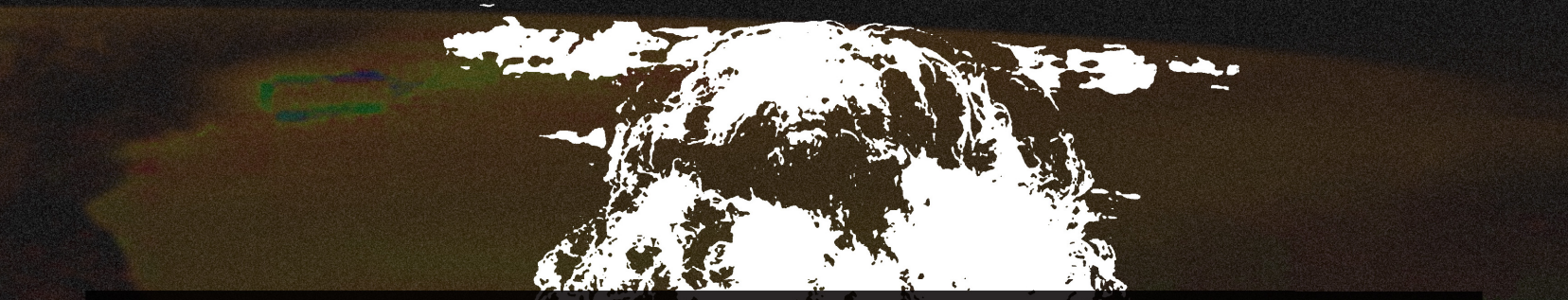
**"You don't want your audience to guess how the story ends."**

The video opens with Conner in the woods, hastily dressed like Mickey Mouse. We see him undergo a monologue about his vision for a Mickey Mouse rebrand. A darker, grittier Mickey Mouse. One that tries to portray the whole Mickey Mouse universe under a more realistic lens.

"He's struggling with smartphone addiction, AND Impossible Burger Syndrome."

In the first two minutes, it's apparent what Conner is currently satirizing. There's a great tweet out there talking about how every version of Batman has to be a "darker, grittier" version. You've probably read some stories or watched TV shows that attempt this "darker, grittier" veneer. In my eyes, those that do this only have surface level takes, or overwhelming amounts of gore. Keep this in mind as we learn more about the universe: we are led to assume that Conner has plagiarized a LOT from shows like Euphoria.

As we continue on, we watch Conner break into the house of a Disney executive to pitch this idea. Through surveillance cameras, and various other forms of recordings, we are given both a birds eye view of the situation, and the feeling that we really shouldn't be watching. Like a panopticon designed for retribution rather than regulation. The Disney exec drowns in the pool, and the police come and whisk Conner away.

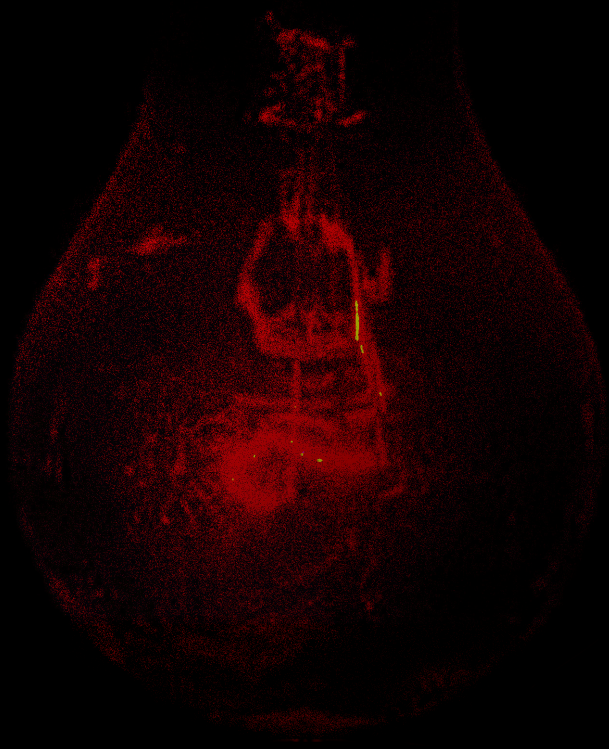


This next scene is where I will spend the bulk of our time here. It may be one of the single funniest scenes I've seen in comedy. Remember what we've talked about: rebutting the audience's expectations can lead them to get more enthralled in the work, and Conner's pitch seems somewhat half-baked.
We open on a room, in which a table, two chairs, five Dr. Peppers, a detective and a quirked up white man sit. Conner discusses his pitch to the detective, using the descriptors we've covered already. Then, at last, the detective begins to speak. He starts:
"....I gotta tell ya, I've heard a LOT of bullshit over the years…."

**"rebutting the audience's expectations can lead them to get more enthralled in the work"**

As an audience, we know where this line goes. He's going to reinforce what we truly believe: These are the delusions of an insane man. After bated breath, he continues; "...but that was pretty interesting."
The supposed straight man seems in on it! This is the first time we get confirmation that somebody likes this version of Mickey Mouse. Our expectations begin to contort to fit our circumstance. Maybe Conner was right. This may be what the world needs. I guess we're about to strap in and…
"All I have to do to pitch my idea to a judge is to sign a confession saying I murdered him?"
And he does. To get the pitch of his life.
But look at where we've gone from the beginning of the scene: we went in believing this detective wouldn't care about the idea or would scream at Conner. He feigned interest in the plot, and got Conner to sign a confession to the murder, since he believed it would let him pitch to a judge and jury. Surely this man will be laughed out of the courtroom, and sentenced to the death penalty.
After a lengthy trial, consisting of grueling character walks, testimonies from Goofy stating he would like to star in the rebrand, "Mick Mouse" is given the death penalty, for "...having weird ideas. And murder." But the execution is going to be streamed on Disney+ so that's gonna go hard.
We then receive more breaking news: the US Military has broken Mick Mouse out of the clutches of Disney. President G.I. Joe Biden informs us that this will be "one of the hardest storylines in all of the US Military Cinematic Universe." It gets made. People are LOVING the Rebranded Mickey Mouse, all while Disney's military forces are planning revenge on the US Military. Mick Mouse gets stabbed by a radical Disney Fundamentalist named James Pornhub, and this kick starts a war between Disney and the US Military. "My social credit score is too low, I can't see my FUCKING CHILDREN!"
Tensions boil over. The public is weary, Disney and the US are launching nukes at each other. The wick of this world's candle is flaming out. To cap it off, we have Mick singing "Life is a Highway." And by god, it was.
If any of you say that you could predict this ending from the first two minutes, you're lying. In the span of ten minutes, we went from a guy's pitch about a darker Mickey Mouse, to the entire world going up in flames due to the controversy and popularity of this rebrand.
Dodging your audience's expectations keeps them hooked. Don't just be contrarian, but do not conform to these cliches either. Mold them to fit your story, and break the ones you deem unnecessary. A well timed switch in expectations can be the singular best moment in your story. Stop playing on easy mode and using jumpscares and cheap gags in your haunted house. Spend time toying with expectations and I guarantee your thrills will leave a deeper imprint. Before I close this article, I just want to thank Top Gun: Maverick, for being an awesome freaking flick!

Article by
Aron Albright,
Twitter "X" @supremeyeetjpeg





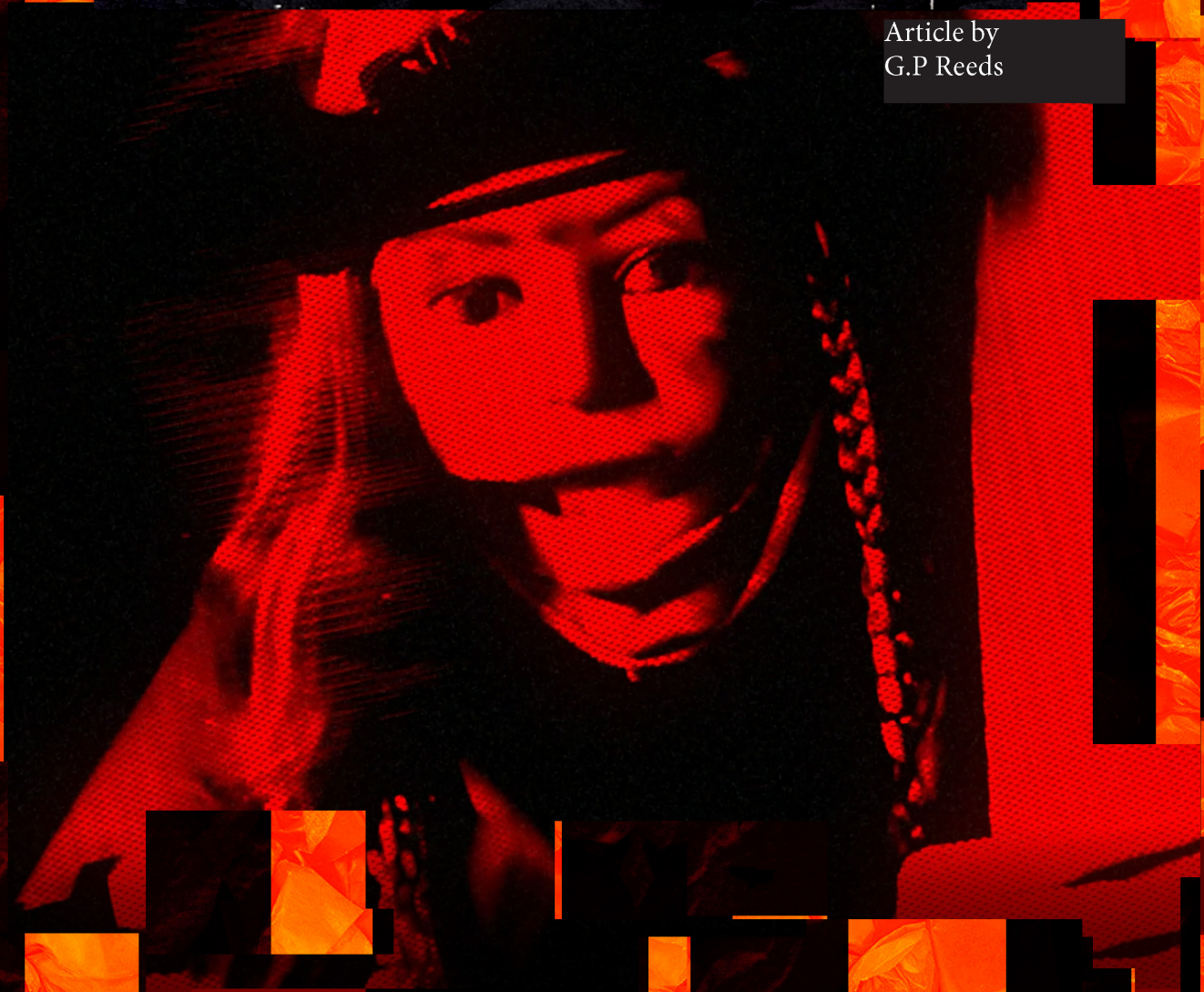
# Trick? or Treat?

You  have traveled quite a ways, time to learn more about.....

Creator of

# SKORBILICO

Article by
G.P Reeds



What does Hell look like? The first thing that crosses the mind is most likely flames and demons, in a dark cavern somewhere deep within the earth or in another dimension. For some, Hell is experienced in the world of the living. A mental cage that torments the soul and rattles the very core consciousness, leaving them begging for release. Some would argue that being trapped in a job that bars them from their creativity is Hell, but that's not exactly fair to those that experience chronic pain or uncontrollable mental anguish on a daily basis.

Today we are going to take a trip into the mind of someone bound in chains, yet somehow completely free from the bonds of society. This is the story of a plastic surgeon whose name is never given. A man troubled by an obsession with perfection. An obsession pushed down deep into himself, yet made so integral to his core that it manifested itself into its own personality... Multiple times over.

The Tiktok account "Sycopsilico" has captured the eyes of many with its visceral depictions of violent transformation through surgery. While some would argue that the art form is too brutal or disgusting for public consumption, others see beyond the veil and witness the true beauty captured in the macabre forms. Beauty is in the eye of the beholder, is it not?

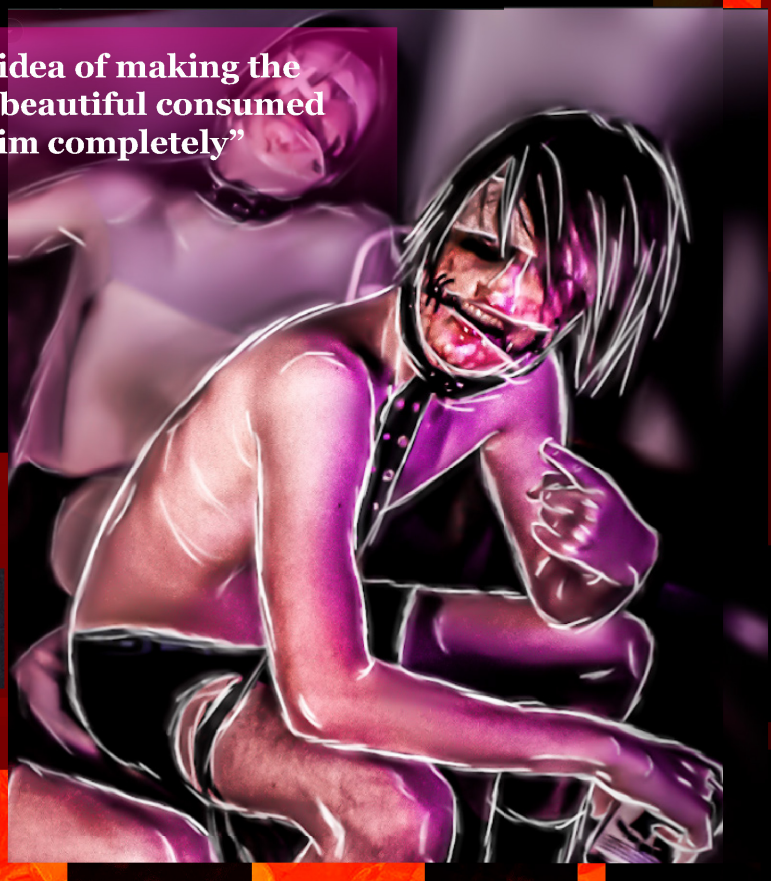
"Beauty is in the eye of the beholder, is it not?"

Horror enthusiasts will appreciate the subtle nods to various other works of art, as well as the more original aspects of this series. Combining ASMR with gore to both soothe the spirit and unsettle the mind, Sycopsilico creates unique experiences that will both bewilder and ensnare the senses. Oftentimes, you will be left questioning the reality of your own reactions to the videos. More than that, however, you will be questioning the validity of the reality presented in the storylines that run alongside the main pieces of content.

We are given occasional glimpses into the mind of the artist, and how they began to create as the masked persona named “Carol.” Reality is clearly twisted, however, and the truth can be hard to follow. The artist creates pieces from wig heads and dolls, but from time to time the wig heads will manifest as full-body characters such as Carol’s assistant Taylor and nurse Vikki. The most extreme of these cases can be found in the video answering how Carol gets her “Debras” aka the wig heads and dolls. In the video, we see the surgeon (artist) in his “Kenziii” persona.
She breaks into a house using a key tapping method and knocks out a living person. That person is then dragged to a car and thrown in the back.
We then see the person suddenly shift into a wig head. The caption reads: “Is it starting to make sense?” When putting this perspective into consideration, we are forced to consider the validity of everything, and the gravity behind these dark creations.
Are all of these wig heads real people? Are we somehow seeing glimpses into the mind of a person with psychosis?

Does the surgeon know that he is making masks and art pieces out of the faces of real people, or is he unable to see past the illusions forced upon him by his own mind? I mean…
I did find it odd that the wig heads and dolls bled when cut.
This all seems to have started when the plastic surgeon witnessed the works of performance artist, Shaye St. John. After witnessing her “beauty,” his obsession twisted into the narrative of making the world just as beautiful as she was. He purchased his first wig heads and began carving off their faces, making a hobby out of making masks in his basement in his spare time,  doing so as the character he had created to mimic Shaye (Carol). Over time, the idea of making the world beautiful consumed him completely. His obsession refused the (host) person underneath and clung entirely to this ideal beauty. All that mattered now was Carol and her work, and he was a nameless nobody without her.

**“the idea of making the world beautiful consumed him completely”**



I do believe that Carol made masks and works of art from actual wig heads and dolls for a time. As the persona made more masks though, more personalities began to spawn and reality became more and more obscured, causing her to eventually start using the faces of real people. It was far easier than carving up dolls, and far harder to reverse and destroy her "sacred duty" of making the world beautiful, when the people would eventually want to take the masks off. The host body was a plastic surgeon after all. Everything she needed was right there in front of her.

In a flash of clarity, the host mind remembers who he is and hurries to find a remedy before the other minds can fully take control again. He ends up taking a drug referred to as "Advisceral," a cure for depression, anxiety and psychosis. This drug seemed to have suppressed them for a time, but the side effects end up making them stronger and Carol overpowers the host. She threatens him to never take the pills again and takes over as the new host mind. This is when the surgeon (now in the complete control of Carol) purchases his own building and begins a private practice. It is here that Carol can start making the world more beautiful on a larger scale with willing participants that would come right to her without a fight. They had no idea what was in store for them, but their vanity would betray them nonetheless.

This is where we leave off before the feature-length film. Yes, Sycopsilico has produced a full movie! This film is not yet available, but is in the process of being added to horror streaming platforms such as Shudder and Screambox (with a possible feature on Netflix, though that is not yet confirmed) and is being featured currently at various film festivals. There are several other storylines that get further into the minds of the other personas such as Holly, and her desire to be free and speak her mind. An ironic situation, as Holly's mouth has been sealed and her role is to silently dance to music.

**"Yes, Sycopsilico has produced a full movie!"**

We also get deeper glimpses into Carol and why she is obsessed with perfection. In one of the videos, she is mimicking something that was allegedly said by her mother, "Mommy always said you looked like a slut." she reminds herself.

Further indications of abuse manifest in the way she treats Vikki, as she tells her that "I hit you because I love you," among other threats. That sort of mentality is usually taught rather than learned. I do wonder if Carol is the plastic surgeon's sister, perhaps having passed away, manifesting in his mind in a twisted sort of way. She could also be how he deals with his own childhood trauma. I assume the former, however, as he states that his childhood was great. He must have witnessed the unfair treatment of his sister, growing up. However, we won't get into all of that here. You can journey into those tales yourself, by visiting Sycopsilico on Tiktok, Instagram or YouTube.

In conclusion, Hell for the plastic surgeon was his loss of freedom. It was his inability to escape Carol and his forced participation in the mutilation of the victims, with no control over his own body. Hell for the victims was the excruciating surgeries and the irreversible transformations brought about by them. They had offered their bodies to the surgeon, thinking that they were getting the body modifications they had requested and desired, but were in turn forced into ideal states from Carol's perspective. Their autonomy and anatomy had been stripped from them. Many of them were never allowed to leave the office, for fear of Carol's practice becoming exposed and reported. Some of them even succumbed to their injuries, dying a slow and painful death. Those that didn't die were forced to work alongside Carol, aiding her in transforming more victims. These Hells are absolute euphoria for Carol, however. They are true beauty and perfection manifest, in a world obsessed with making everyone the same. A world of basic clones, which also she refers to as "Debras." What is their Hell, is Carol's Heaven. Again, as they say, beauty is in the eye of the beholder.

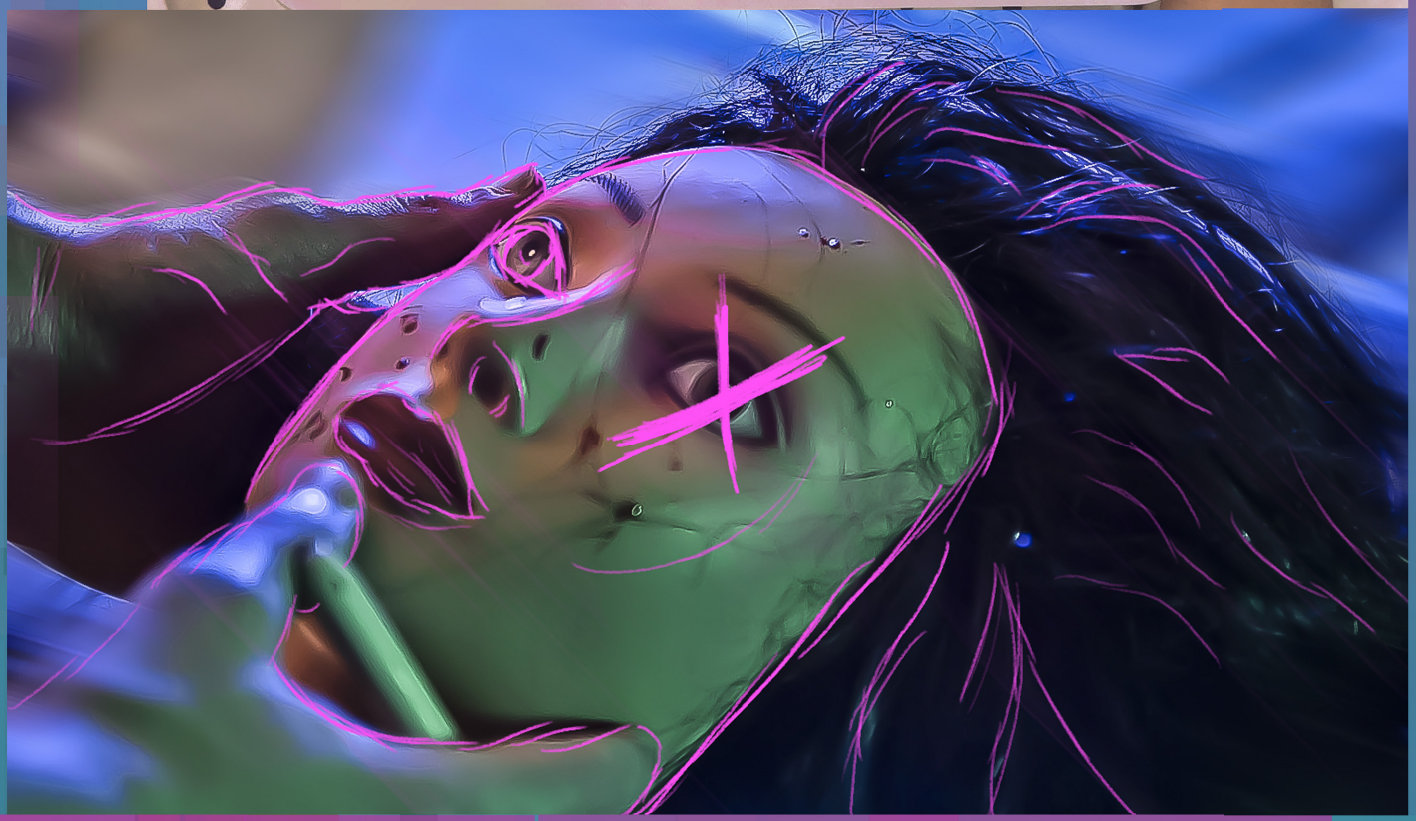
"They are true beauty and perfection manifest, in a world obsessed with making everyone the same."

SYCOSILICO
SilicoSolutions
VISCERAL VIOLENCE AT ITS FINEST
Silico-Solutions

# iMAGES FROM

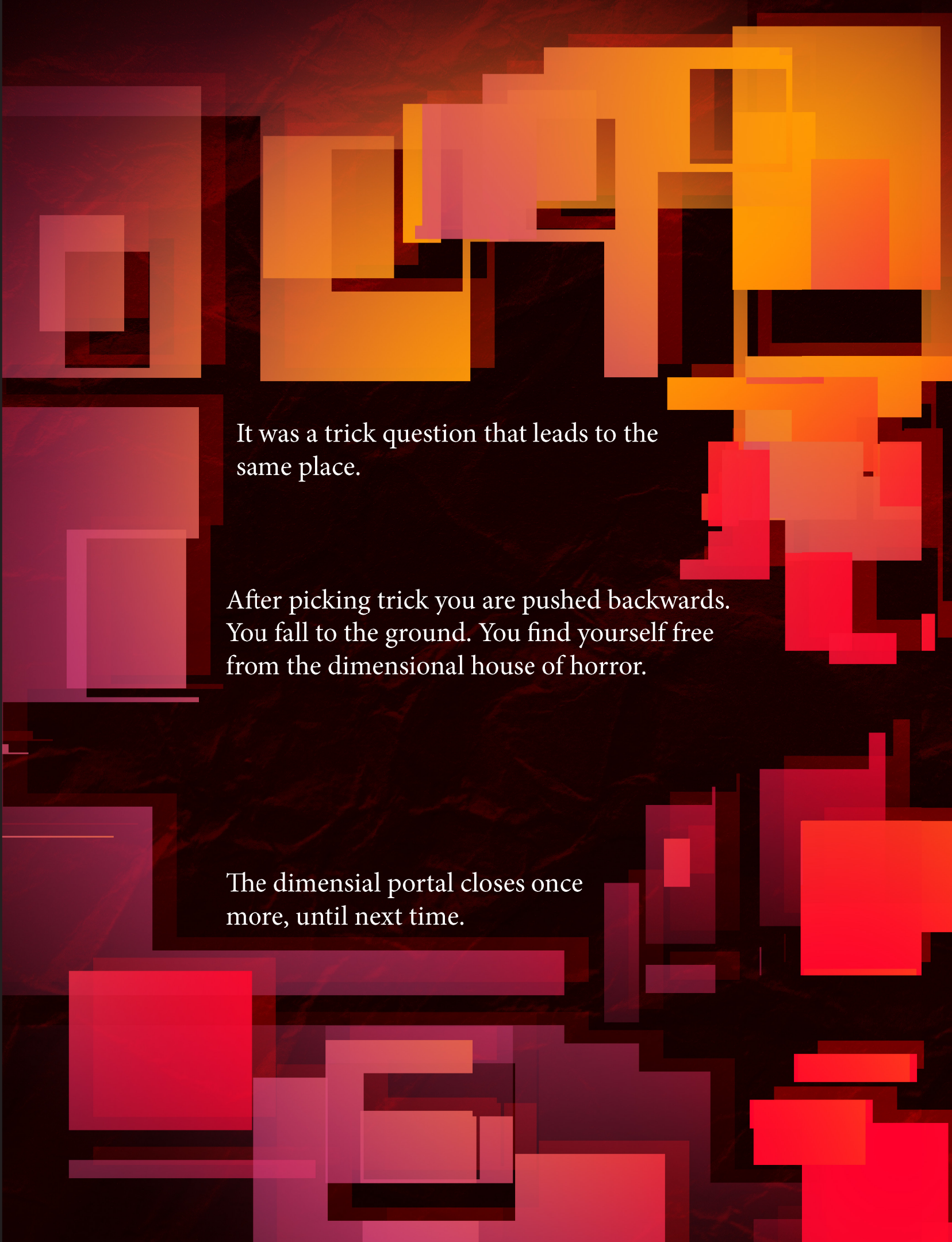
## SYCOPSILICO

SKOPSICO
PRODUCTION
Scene 7 Shot 3
1Pt walk by
ROLL
TAKE
DIRECTOR
CAMERAMAN
DATE



NO SMO

Cooking With
Carol


It was a trick question that leads to the same place.
After picking trick you are pushed backwards. You fall to the ground. You find yourself free from the dimensional house of horror.
The dimensial portal closes once more, until next time.

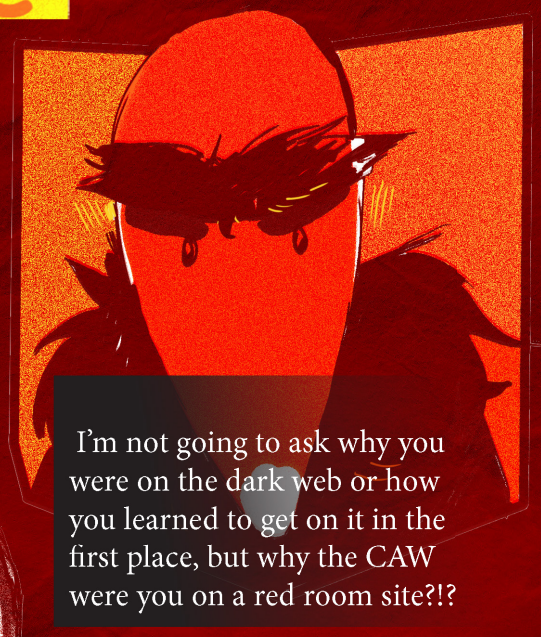
# Treat:
# There is more

Written by
Austeria

Written/created by
G.P Reeds
Illustrated by Austeria

# AURA & Hootie

Aura is frustrated

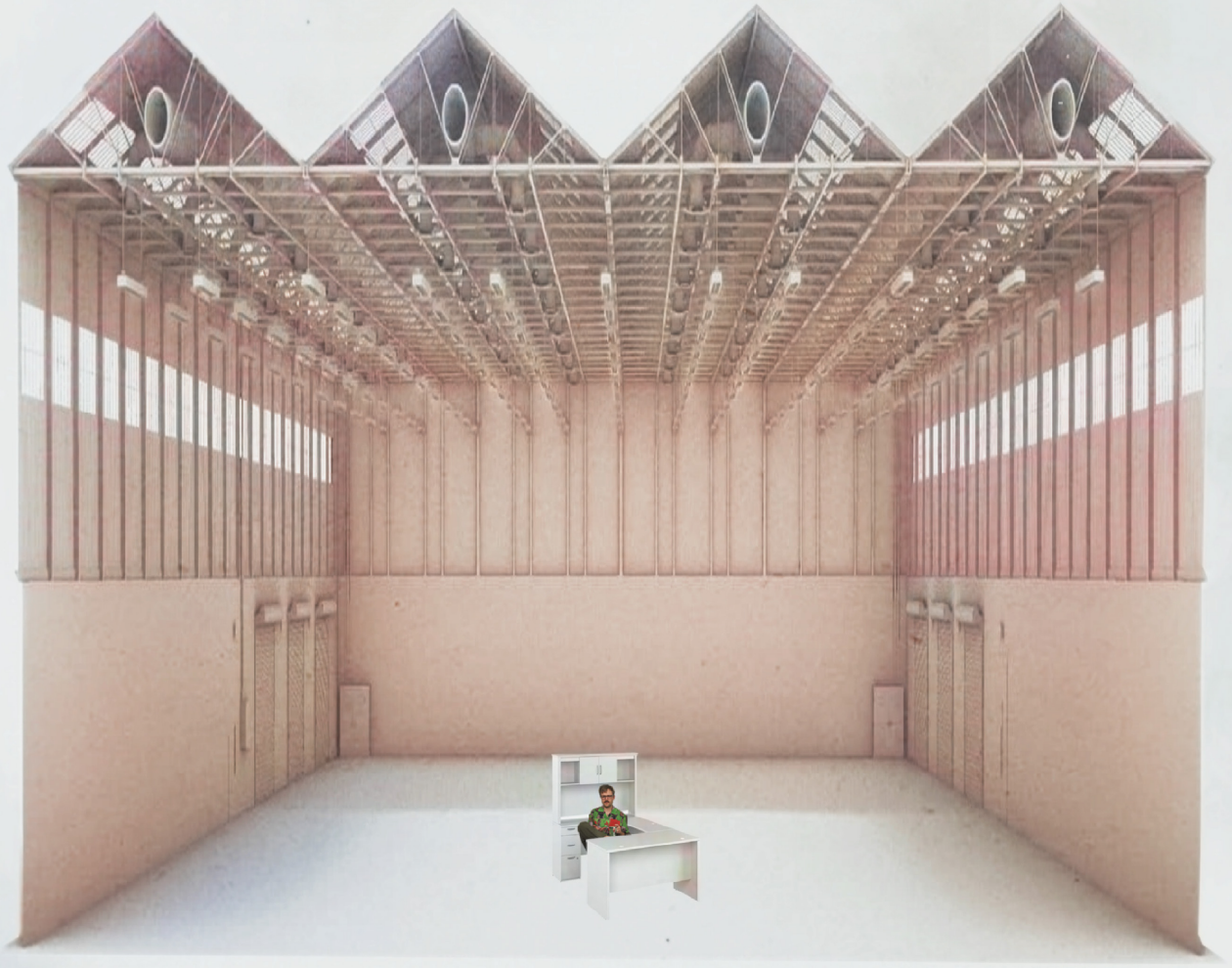

I'm not going to ask why you were on the dark web or how you learned to get on it in the first place, but why the CAW were you on a red room site?!?

My uhh... Other uncle showed me how to get there and it's his show. He wanted me on as a special guest because I'm his favorite nephew...

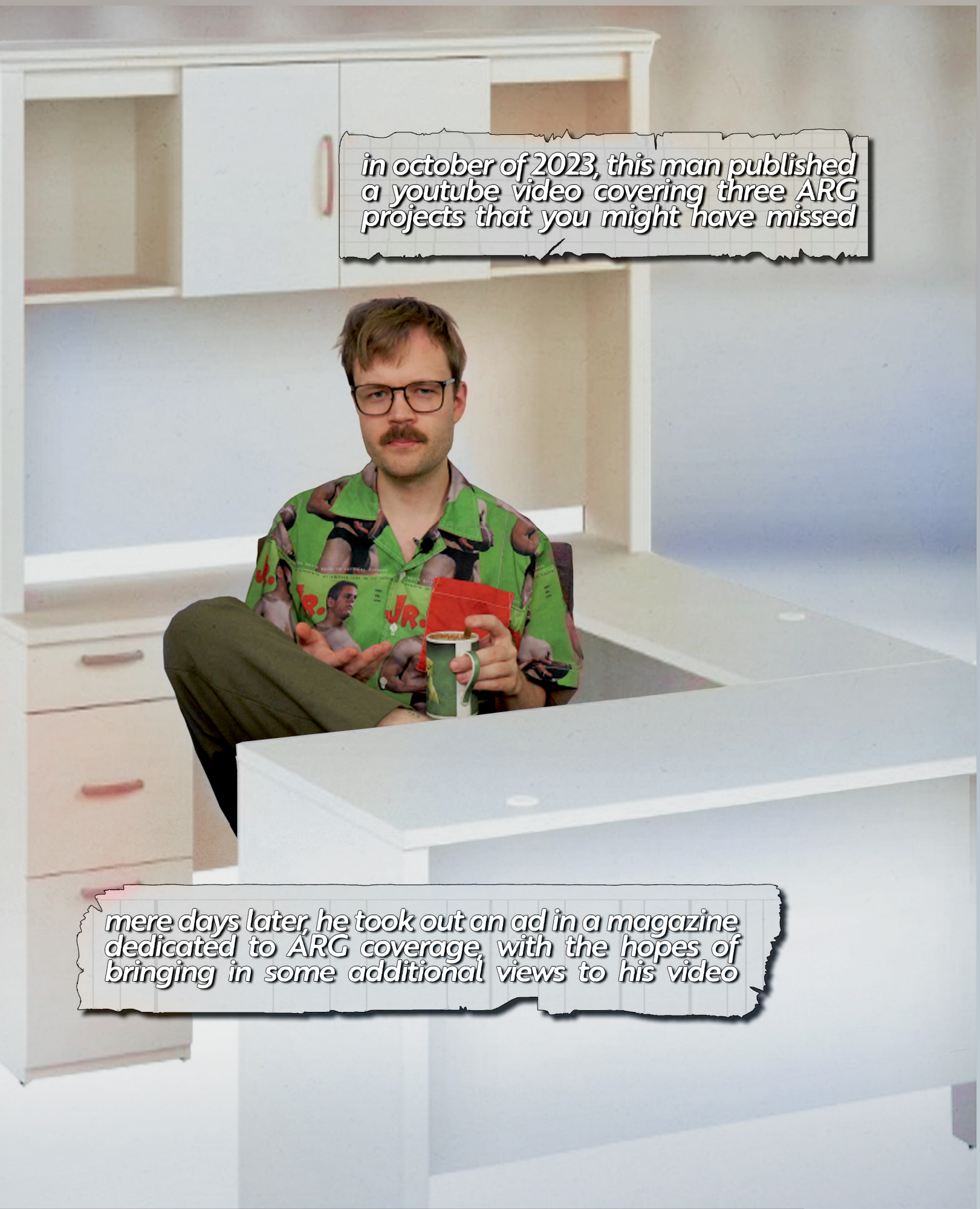
Wait... You've been talking with Darren? That shouldn't be possible...

# three ARGs you should be watching

youtube.com/jeffiot



SCAN TO WATCH VIDEO


in october of 2023, this man published a youtube video covering three ARG projects that you might have missed
mere days later, he took out an ad in a magazine dedicated to ARG coverage, with the hopes of bringing in some additional views to his video

Illustrated by
Kisaka Toriama

Illustrated by
Kisaka Toriama
Twitter “X” @KisakaToriama
Instagram kisakatoriama

# ~Answers from last issue~

(Tri refers to the third letter, re means backwards three and Fo means forwards three)

TRI-RE: age apple bone cry pace flap you pie she eat

TRI-FO: rap trap cart little fly

Final answer: Apocalypse Party

Let us take a trip back through the previous issues of ARG Digest...

The letters found in order are YAWASDNIFEFIL.
This is a scrambled sentence that decodes to...

Final answer: Life finds a way

# ~Puzzles~

## Puzzle 1: RELA Part 3: Tri-Re-La

(HINT: Combine what has been learned for both)

TRI-RE: Pry Peach Tow Food Barn Cat Breach Frames
Car Art Just Bet Steam Have Team Row Cane Smack
Cook Lard Pitch Pudge Fever Sick Tree Cut Cast Now

TRI-LA: Pot Freedom Gateways
A Party Freedoms Strawberry
Stars Eagerly Vocalized

Final answer: [redacted]

## Puzzle 2: Scrambled Eggs In The Morning

(HINT: Three words)

N R I U P R A E I T H S M A S

Final answer: [redacted]

# Want to submit a promo?

**Here is some information on how.**

Promotions can be either half a page or one page, with a maximum of a two page allowance. (there may be exceptions to this)
**Promos are free to submit,** but there is an option to commission a promo to be made. It costs $5 USD for half a page and $10 USD for one full page, with a maximum allowance of 2 pages (there may be exceptions to this).

**The required dimensions** are **8.625 inches in width and 11.25 inches in height**, with a printing resolution of **300-400 dpi** and pixels set at 3450 x 4500. You can email the graphic artist at **austererr@gmail.com**. Please upload the image on Google Drive.

Magazines are released bi-monthly. If you miss the submission date, your advertisement will be placed in the following magazine. In some cases, promos may be rejected, but you will be given a reason.

**Promos do not have to be ARG exclusively;** they can be **any indie media**. The ARG community is a mixed medium, and I welcome all creators to submit promos for their projects.
On the following page, I provide an example of where to place text in your promo. If you go outside the guide, **your promo will be resized and given a border.**

# Keep Text in here

Please ensure that words are not at the edges or extending past this yellow area. Try to keep the lettering centered.

# Credits

## CREATORS

G.P Reeds

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Check out his youtube channel!

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Co-creator/founder
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Contact info austererr@gmail.com

Consider supporting the artist become a member!

https://https://www.buymeacoffee.com/UwU.Austere

## STAFF WRITER

Staff writer/journalist
ARG Digest website design

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Lili Ardat

## GUEST WRITERS

Aaron Albright, Twitter @supremeyeetjpeg
Article Conner O'Malley: Expectations as a Weapon

Chandler Arndt, @chandlerarndt
Article "The moster is the camera"

# ARG DISCORDS

*You can follow your favorite ARG games on these discord servers*

*With Unfettered, you can connect with players about many ARG games and learn more about them. Explore a completely different world!*

Welcome to

UNFETTERED

**Unfettered Discord Admins and Mods**

Gemini
Lili Ardat
Austeria
Liv
Luna
Faustus
G.P Reeds
Lockwhim

Reeders Corner

Check out G.P. Reed's Discord server for more ARG and other indie series news.

Non-profit magazine developed by ARG creators to spread the genre and promote artists and their projects.